# NEW AMERICAN MUSIC READER

## · NUMBER · THREE ·

MT
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Z83n
v.3
Zuchtmann -
New American music
reader.

Southern Branch
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# NEW AMERICAN

# MUSIC READER

## NUMBER THREE

BY

FREDERICK ZUCHTMANN

*ENLARGED EDITION*

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# INTRODUCTION.

THE same methods of procedure are continued in the New American Music Reader Number Three that characterize Number Two. The voice is regarded as of the first importance, and all songs and studies are in such keys and within such range that the head quality always employed in the high voice may be blended with the lower register without recourse to the harsh tones of the chest.

The period intended to be covered by this book is that in which the boys' voices have not yet begun to change and when they are at their very best both in beauty, fulness and range as sopranos. The mistake should not be made of habitually giving them the lower part unless there are special reasons in individual cases. When the alto is sung by the boys the voices must be used with a soft and mellow tone, as far as possible removed from the chest or shouting register. Thus used school boys' voices should rival those of trained choirs.

This applies equally to the voices of the girls. It will be found that if the same care is given to the girls in regard to position, breathing, properly shaped mouths in vowel and consonant enunciation, and to the persistent criticism of thin and reedy tones, insisting always on the pure tones of the head, that girls' voices, while lacking the fulness that comes later in the young woman's development, will partake largely of the same round and beautiful quality that is characteristic of the boys' voices. The accomplishment of this and the maintaining of it requires and will require the constant care of the teacher, for, if left to their own guidance and without frequent reminding, the children quickly resume the thick, reedy and unpleasant tones. Children should be taught to criticize their own bad tones, and to strive for the ideal voice through their own efforts, for invariably they prefer the latter.

Vocal drills and vocalizes with breathing exercises should be a part of the daily lesson. Special care should be given to purity of vowel forms, to pronunciation and to the intelligent rendering of the text. *Song interpretation* should be all that it is possible for that expression to mean. The thought should be conveyed in perfectly spoken phrases, and the feeling that underlies it all should be expressed by every individual pupil as his own and as going from him to others. He must have something to say and should say it earnestly and meaningly to someone. The sincere inner being of the child should thus find its complete expression. It

should be the duty of the teacher to explain the meaning and the beauty of the song, that thus she may arouse the enthusiasm and stir the depths of her pupils' better nature. If this be done, the voices will respond with the quality which feeling alone imparts.

To this end the teacher must *conduct.* That is, she herself, knowing the songs and feeling their meaning, should control and impress the class so thoroughly that every individual shall respond to her motion, and follow and interpret as she wishes and wills.

In the study of new effects the same inductive method is employed as in the first two books.

Several new principles are demonstrated in this book: the division of the beat into four parts, the triplet, and nine-part and twelve-part rhythms. The keys of $d\flat$ and $b$ are added to the nine previously learned, the key of $g\flat$ is developed, and the minor scale is taught. The study of chromatics is continued and modulation is practically demonstrated as an aid to sight reading. Rhythm is made a subject of especial study, including syncopation and all the ordinary subdivisions of the beat. Abundant technical material in the form of studies and exercises is furnished for the practice of these difficulties, which are also illustrated in songs. All technical work is first shown in song and the practice of exercises in turn leads up to songs to which the work relates. Song is thus made the basis of all work.

Besides the songs in unison, a special feature is made of real two-part songs In order to obtain room for a large number of these, they are given with voice parts only ; the regular music publishers, however, can furnish the accompaniments to these part songs if desired for use with the piano.

It will be seen that the songs complete the cycle of two years, and in them are found in convenient order seasonable songs and songs for the various festivals and holidays. Songs of life and nature are abundant and varied, and all of them are suited to the age and grade of the pupils. Among the patriotic selections are several new settings, and the familar ones are in the keys that are best adapted for effective singing by children. In other books these are generally set in keys too low for children's voices.

It must be remembered that in these readers the *songs themselves are intended to be used as sight-reading exercises* and not merely as material for recreation. The desire for new songs will give a decided impetus to sight singing if the pupils realize that these must be learned, and that the principles studied in technical exercises are to be practically applied in the songs.

**Reviews.** An important feature is the rapid review of previous work. This is provided in exercises, drills and songs that cover previously studied rhythms and keys.

**Enunciation.** Great stress should be laid upon pronunciation in songs, and upon the correct forms of all vowels. Insist upon open mouths, relaxed lower jaws, and the absence of all contraction in the throat and neck.

**Breathing.** The exercises in breathing should form a part of the daily lesson, following the plan recommended in Books I and II. Breath control is all important and should be applied to longer phrases than in former work.

**Vocal Drills.** The practice of vocalizes and vocal drills should follow the breathing exercises in order to obtain the proper quality of tone, and this quality should be adhered to in drills, sight singing and song singing.

**Dictation and Ear Training.** Dictation, both oral and visible, should be continued for practice in memorizing scale relation and the chromatics, not omitting the important element of the dictation of the various rhythms. Examples of these should be sung for recognition by hearing. These exercises should be applied to the songs, and all difficulties in the song should first be studied before attempting to read it as a whole. It is especially the duty of the teacher to know what these difficulties are, and by thus anticipating them to prepare the pupil for the sight reading. Much time will thus be saved and the work will gain more rapidly.

**Two-Part Songs.** It is better to practice the lower part first in two-part singing. Let all pupils sing both parts in practice. Do not allow one set of pupils to always sing the alto. A good method is to have one division sing the alto the first time through and the soprano the next, and the other vice versa. If this is done, all voices will have equal practice and receive greater benefit than if singing only one part. Thick tones must not be allowed in alto parts.

**Rhythms.** The new rhythms are $\frac{9}{8}$ and $\frac{12}{8}$, syncopations, and the division of the beat into three parts (triplet) and four parts, together with the variations that are commonly found. The practice of these and the drills given are of the utmost importance. Failure to interpret rhythm is the most common fault in sight singing and is the cause of a large part of the failures that arise. Rhythmic drill should have equal place with the study of tone recognition.

**New Keys.** The keys of *d♭* and *b* are added to those previously studied.

**The Minor Scales.** The three forms of the minor scale, the natural, the harmonic and the melodic, are presented, and numerous exercises and songs are given for the practical application of them. The plan is followed of treating the minor scale as a variation of the relative major. This is decidedly the simplest and most practical method for the purpose of sight singing.

**Analysis of the Major Scale.** A short analysis of the major scale is given with the intervals of the same.

**Intoning.** Instances are given for intoning stanzas of well-known poems. These are on high pitches, and are intended to give facility in enunciation with the singing tone. This practice will be found to aid remarkably in the production of a pure high tone without straining or effort.

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# I. REVIEWS.

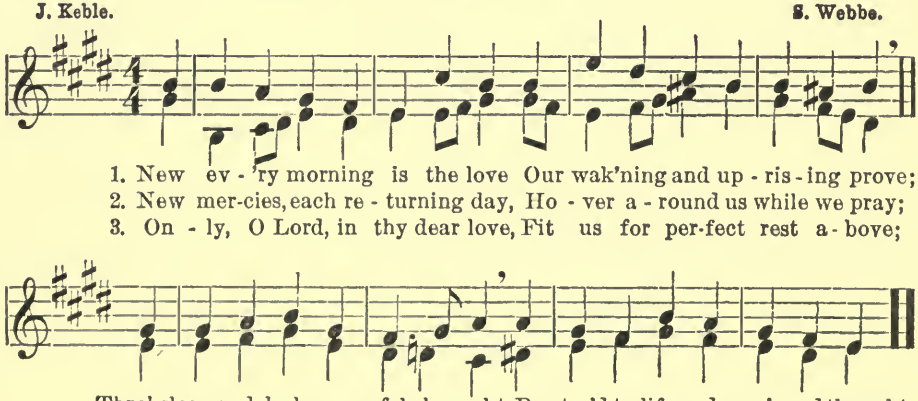
## 1. Vocal Drills.

Begin each lesson with a short breathing exercise.

## 2. Morning Hymn.

Dict. 1 = *e*. 165. 123♯45. 4/4 | ♩. ♪♪ ♩ | ♩ ♩ ♫♩ ‖

J. Keble. S. Webbe.



1. New ev - 'ry morning is the love Our wak'ning and up - ris - ing prove;
2. New mer-cies, each re - turning day, Ho - ver a - round us while we pray;
3. On - ly, O Lord, in thy dear love, Fit us for per-fect rest a - bove;

Thro' sleep and darkness safely brought, Re-stor'd to life and pow'r and thought
New perils past, new sins forgiv'n, New thoughts of God, new hopes of heav'n
And help us, this and ev - 'ry day, To live more near-ly as we pray.

### 3. Exercise on the Tetrachords.

Dict. 8 = c¹. 8765. 4¹3¹2¹8. 12♯23. 54¹3¹. 5678. 1234. 83423. 18765.

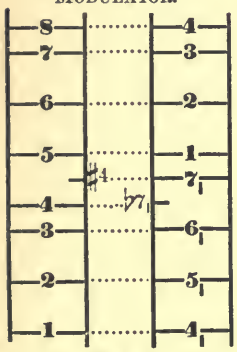



Fig. 1.

### 4. Sharp 4 and Flat 7.

Drill with pointer from the Modulator (parallel ladders). ♭7₁ on right hand ladder corresponds to 4 on the left hand ladder. The arrow pointing up leads to the ladder on the left; that pointing down to the ladder on the right. (Bk. II, p. 79.)

### 5. Dictation Exercises.

Pitch. 8 = ♭♭.

↑8765. 5435. 54343. 355435.

↓1♭7₁6₁1. 6₁♭7₁6₁. 1♭7₁6₁17₁1. 1♭7₁6₁7₁1. Etc.

NOTE. ♯4 (left hand ladder) and ♭7 (right hand ladder) may be pointed on the same Modulator.

5♯45. 5435. 53♯45. 6435.

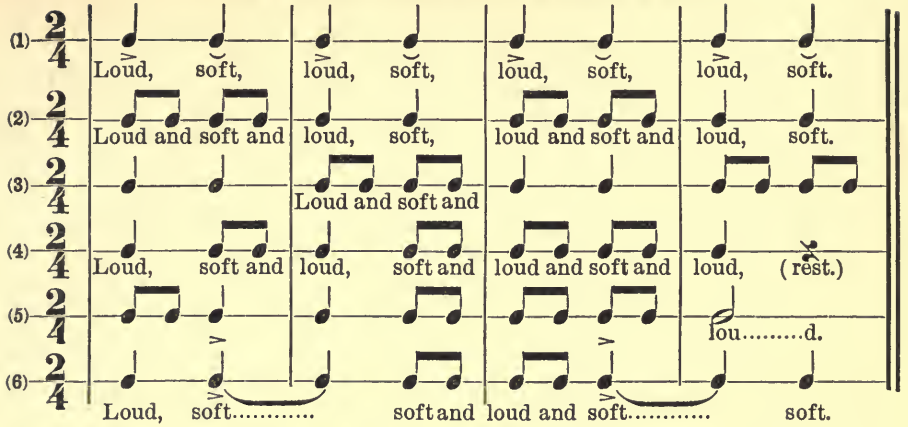
1 = *f*. ↓17₁1217₁1. 1♭7₁6₁1. 16₁7₁1. 1♭7₁6₁17₁1. Etc.

NOTE. Flat-seven in Keys with sharps in the signature is expressed by a ♮. Thus:

Sing from memory some of the favorite songs of the previous year. Keep a list of these for reference, and use them for recreation at intervals during the day.

## 6. Contrasted Rhythmic Figures.

For blackboard. Intone on *g*, with measure words.




Review the facts of 3-part, 4-part and 6-part rhythm, using measure words and giving examples for recognition by hearing. (Bks. I and II.)

Review the development of the dotted quarter and eighth. (Bk. II, p. 121.)

## 7. Oral and Visible Dictation.

The dictation of groups of scale tones and of the chromatics by numbers and pointing the same from the column of figures, ladder, (empty) practice staff and hand staff should be carefully and regularly continued. Examples sung for ear training should include the recognition of rhythms and note values as well as the simple scale relations. See Bk. I, pp. 28, 29 and 31. Bk, II, pp. 25 and 100.

## 8. Examples for Dictation.

(1) **8** = $e^{1}\flat$. 81. 18. 8531. 8641. 1358. 1468. 878. 868. 858. 848. 838. 828.

(2) **8** = $e^{1}\flat$. 121. 131. 141. 151. 161. 171. 181. 135421. 165421. 13. 24. 35. 46. 57. 68. 78.

(3) **8** = $c^{1}$. $\overset{>}{2}1$. $\overset{>}{4}3$. $\overset{>}{6}5$. $\overset{>}{7}8$. 321. 678. 543. 4321. 5678. $572^{1}8$. $53^{1}2^{1}8$.

(4) **8** = $d^{1}$. 878. $5\sharp45$. 543. $3\sharp23$. 321. $12\sharp121$. $56\sharp5658$. $35\sharp45$. $3\sharp45$. 345.

(5) **1** = *f*. 13543. 543(5=8)8♭76. 6♭76. 678. 8♭7678. 12♭321. 15♭658.

(6) **8** = $c^{1}$. 135. 246. 357. 468. $572^{1}$. $683^{1}$. $72^{1}4^{1}3^{1}$.

(7) **8** = $c^{1}$. 143. 257. 368. $472^{1}8$. $583^{1}$. $62^{1}78$. $73^{1}2^{1}8$. 853. 743. 6♮1. 521. 41.

(8) **8** = $e^{1}\flat$. 84. 73. 62. 51. $47_{1}1$. $36_{1}1$. 15. 26. 37. 48. $52^{1}8$.

(9) **8** = $c^{1}$. 16. 27. 38. $42^{1}$. $53^{1}$. $64^{1}3^{1}$. $3^{1}5$. $2^{1}4$. 83. 72. 61. $57_{1}1$.

(10) **8** = $c^{1}$. $85\sharp45$. $6\sharp45$. $7\sharp45$. $8\sharp45$. $2^{1}\sharp45$. $3^{1}\sharp45$. $3\sharp45$. $2\sharp45$. $1\sharp45$.

(11) **1** = *g* 343. (3 = 6.) 6♭76. 8♭76. 5♭76. 3♭76. 1♭76. 135♭7678.

## 9. When I'm A Man.

Dict. 1 = *b*. 561. 1236. 667|1. 342. 2678. $\frac{4}{4}$ | ♩ | ♩ ♩ ♫ ♩ | ♩ ♩ ♩ ‖

1. I know a se- cret a sail - or told A - bout a hundred
2. This sail - or had..... a wood - en leg, And for an arm an -

pots of gold, And - di - a-monds, too, all safe - ly hid Deep
oth - er peg, His eyes were black, his hair was red, His

in the earth by Cap - tain Kidd. I'll nev - er tell, but
voice was gruff, and what he said I'll nev - er tell, but

I've a plan To get it all when I'm a man!
I've a plan To get that gold when I'm a man!

## 10. Air.

$\frac{3}{4}$ | ♩ ♩ ♫ | ♫ ♫ ♩ | ♫ ♩ ♩ | 𝅗𝅥 𝄽 ‖

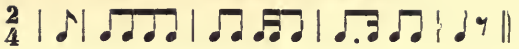
Dict. 1 = *a*. 14. 6|4.

Gluck.

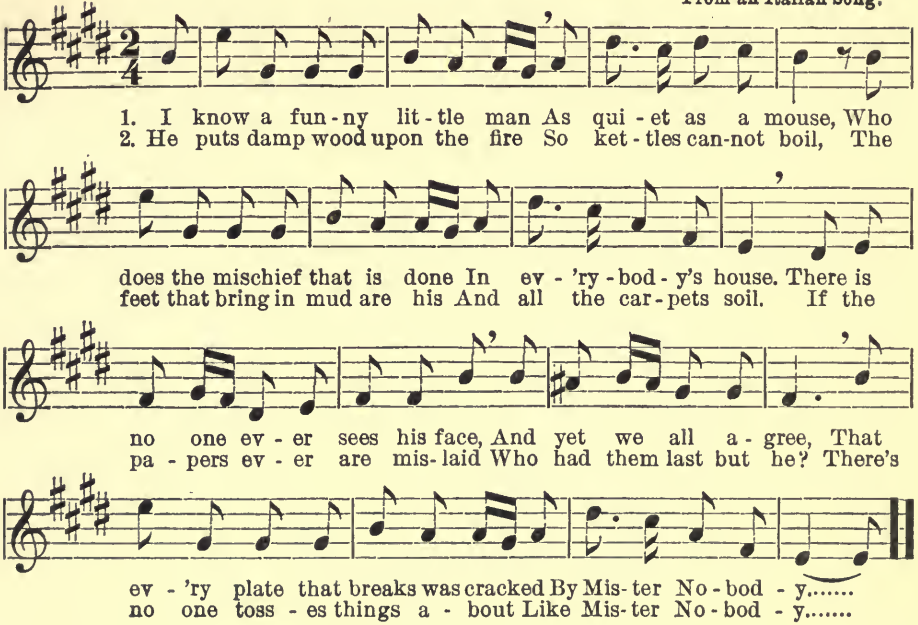
H. A. M. NUMBER THREE.

## 11. Mr. Nobody. (Rote.)

Dict. *b.* (Rote.)



From an Italian Song.




## 12. Studies in $\frac{6}{8}$ Rhythm.

## 13. Vocal Drill. (Rote.)

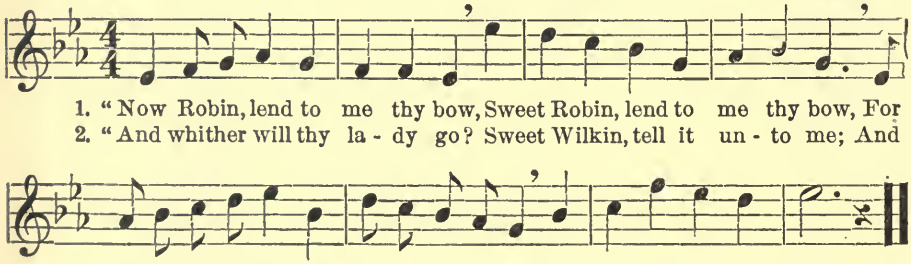
Repeat in $E\flat$ and $E$.

## 14. Rhythmic Drill.

Sing these measures in any order, ending on (×).

## 15. Robin, Lend to Me Thy Bow.

Old English.



1. "Now Robin, lend to me thy bow, Sweet Robin, lend to me thy bow, For
2. "And whither will thy la - dy go? Sweet Wilkin, tell it un - to me; And

I must now a-hunting with my la - dy go, With my sweet la - dy go."
thou shalt have my hawk, my hound, and eke thy bow, To wait on thy la - dy.

## 16. Round. Come, Follow Me.

Old English.

1.

Come, fol - low, fol - low, fol - low, fol - low, fol - low, fol-low me.

2.

Whither shall I follow, fol - low, fol-low, Whither shall I follow, fol - low thee?

3.

To the greenwood, to the greenwood, to the greenwood, greenwood tree.

## 17. To God On High.

Chorale. "St. Paul." Mendelssohn.

{To God on high be thanks and praise, Who deigns our bonds to sev - er;
His cares our drooping souls upraise, And harm shall reach us nev - er.}

On him we rest with faith as - sured, Of all that live the

might - y Lord, For - ev - er and for - ev - - er.

## 18. Sharps by Comparison.

(See Book II, p. 129.)

1. 2.

1 = 2. 1 = 6. 6 = 3.

3.

1 = 7.

4.

## 19. Review of Scales.

The following scales should be transferred to the blackboard to drill from with the pointer, thus giving dictation in the various keys. Review signatures and locate the position of 1, 3, 5 and 8 with each. Also review the pitch names in the 9 keys.

## 20. The Harmonious Blacksmith.

Dict. 1 = *f*. 1325. *36$^{(5)}$#45. $\frac{4}{4}$ | ♩ ♫ ♩ ♩ | ♫ ♫ ♩ ♩ 𝄂

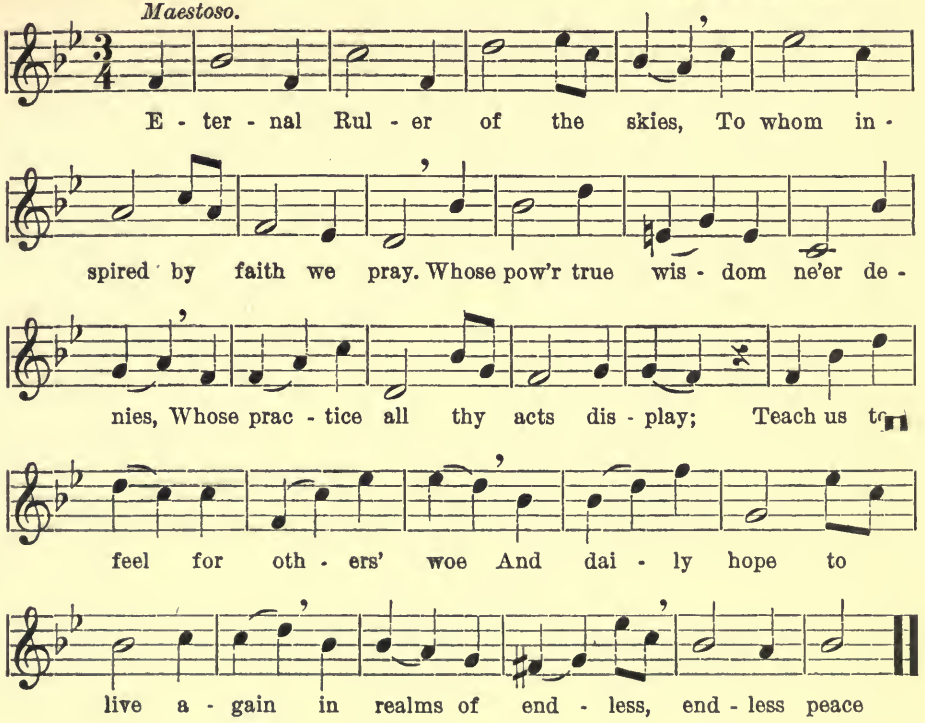
G. F. Handel.

* Think but do not sing the tone in brackets. This will guide to the sure intonation of the chromatic and is a useful device for singing difficult intervals. Ex. 1 = *e*. 1$^{(5)}$#45. 1$^{(6)}$♭76. 1$^{(6)}$♭76. 6$^{(1)}$7$_{\text{I}}$, etc.

## 21. Eternal Ruler.

Dict. 1 = ♭♭. 5 | 1 5 | 1 2. 5 | 3. 5 | 4 3 | 1 1. 13(5) ♯4 | (5) 6 | 1. 17 | 6 | ♯5 | 6 | 1.

"Magic Flute." Mozart.




## 22. Theme.

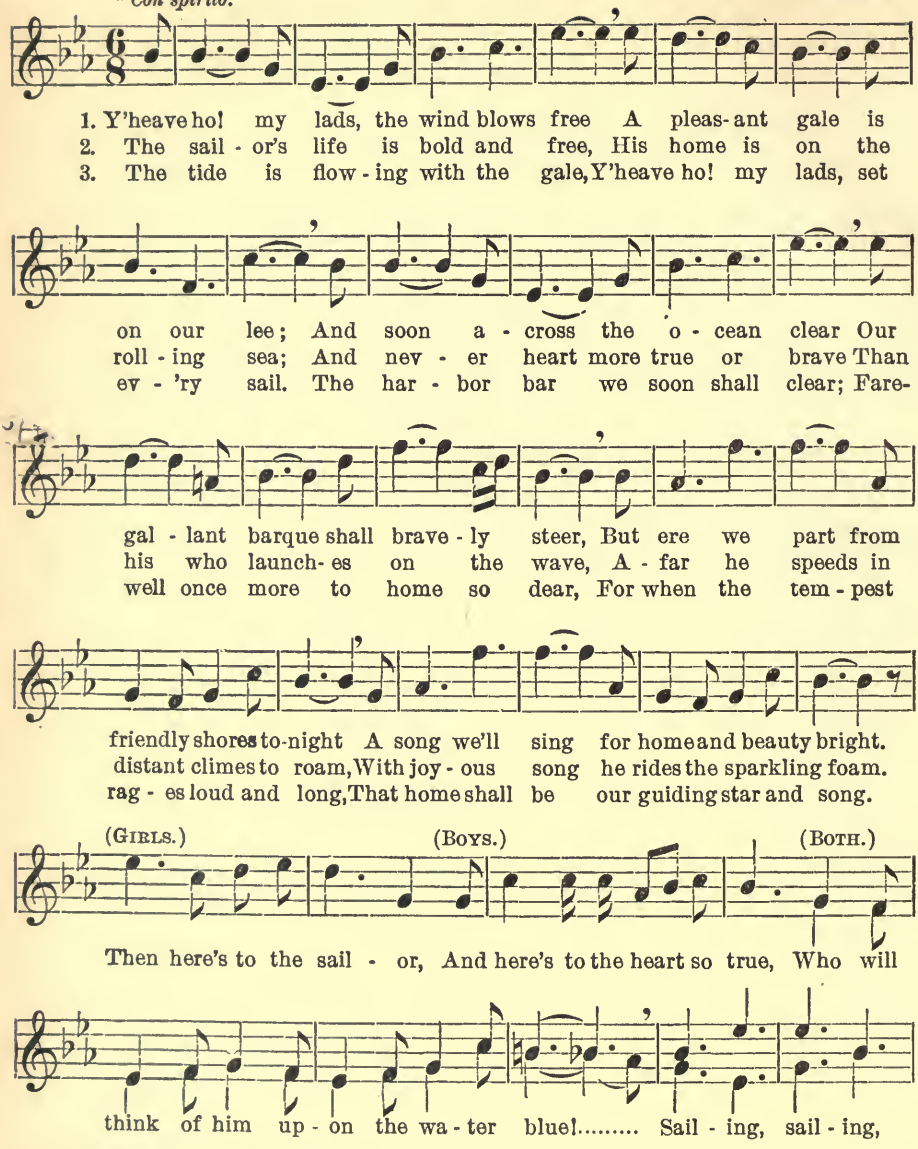
From the "Choral or Ninth Symphony." Beethoven.

## 23. Sailing.

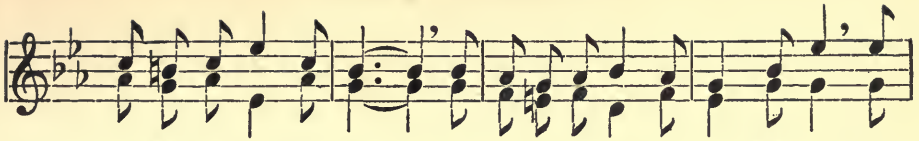
Dict. 1 = e♭. 87♮45. 6♯5543. 5♯443. 6♯56.

Godfrey Marks.

* *Con spirito.*




* Be careful not to sing this song too loudly or in the thick voice. In a spirited movement the tendency to use coarse, hard tones should be carefully repressed.



## 24. Study.

Partant pour la Syrie. Queen Hortense.

# II. SYNCOPATION.

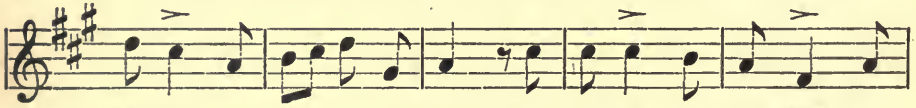
When a weak part of a measure is united by a continued tone to the following strong part, the force of the strong accent is added to that of the weak, thus making a stronger stress on the weak part of the measure. This effect is called a Syncopation.

## 25. Dance of the Roses.

Alice E. Allen. Rossini, arr.

*Allegretto.*

1. The June winds are tun-ing their soft vi - o - lins, Now, out there in the White Rose leads off with the tall Jacqueminot, And the oth-ers all



gar-den, a frol - ic be - gins. The ros - es in crim - sons, in fol- low with cour- te- sies low. To sweet-est of meas- ures, with

pinks and in creams, All dance in the light of the sil-ver moonbeams. The steps soft and light, They dance and they glance thro' the warm summer night. To

ros-es in crimsons, in pinks and in creams, All dance in the light of the sweetest of measures, with steps soft and light, They dance and they glance thro' the

sil-ver moonbeams, All dance in the light of the sil - ver moonbeams. The warm summer night. They dance and they glance thro' the warm summer (*Omit...*)

night, Light - ly dance, bright- ly glance thro' the warm summer night.

## 26. Examples in Syncopation.

## 27. Air.

"Faust." Ch. Gounod.

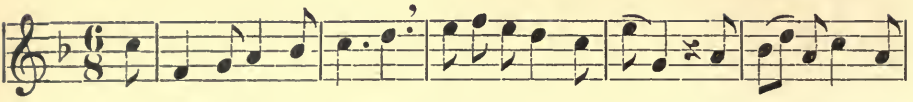
## 28. Theme.

Dict. 8 = d'. 82243.

Robert Franz.

## 29. Never a Care I Know.

Spanish Air.



1. O I'm a hap- py crea-ture, Merry from morn till night; I love a gay and
2. Tho' cloudy be the morn-ing, Sunny may be the noon; But music ne'er can
3. I wish there was no fighting, Never a speck of war; That weak and strong could

joy - ful way, For life is my de - light; The world is all be- fore me,
charm the ear, If strings are out of tune. Then sing in cheerful meas-ure,
get a- long With-out a wound or scar; I wish there was no sor - row,

Nev-er a care I know, Then why should I despond or sigh, When pleasures freely
Mer-ri-ly all the day; And with a smile for-get awhile Your sorrows while you
Nev-er a cause of woe, If on-ly we could all a-gree, How jol-ly times would

flow?
may.
go.

For the days roll on in the same old way; O give me

then a heart that is gay.

The world is all be- fore me, Never a care I
O sing in cheerful measure, Mer-ri-ly all the
I wish there was no sor- row, Never a cause of

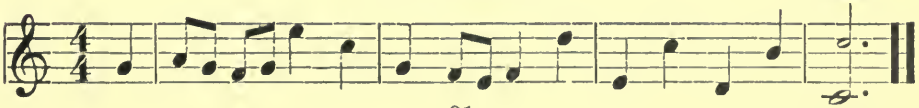
know, Then why should I de-spond or sigh, When pleasures free-ly flow?
day; And with a smile for- get a-while Your sorrows while you may.
woe, If on - ly we could all a-gree, How jol - ly times would go.

## 30. Distant Bells.

Franz Abt.

## 31. Subject.

J. S. Bach.



## 32. *Sharp-4 Shown by a ♮.

* In keys with flats in the signature.

## 33. *Flat-7 Shown by a ♮.

* In keys with sharps in the signature.

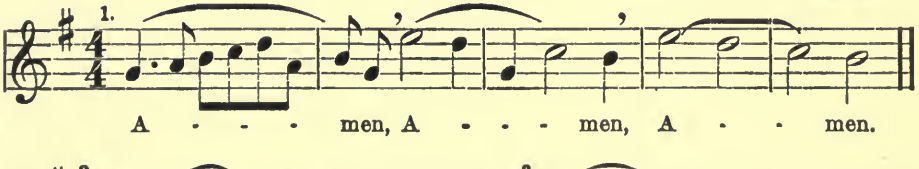
## 34. Equivalent Tones.

## 35. Nightfall.

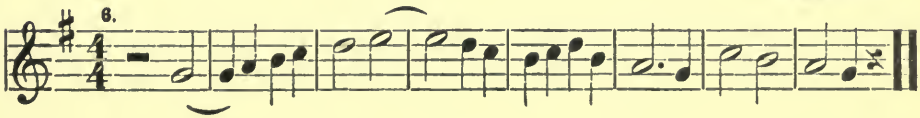
Dict. 1 = *e*. 32♯16,7,♯123.

## 36. Syncopations.

Handel.



Marpurg.



# III. KEY CHANGES.

When key changes consist of transitions or modulations through ♯4 to the dominant or through ♭7 to the subdominant as is commonly the case, it is unnecessary to treat them as new keys unless the change persists for many measures, but when changes are made to less closely related keys, like those on the second, third or seventh degrees, the frequent use of chromatics whose sound is strange because they really belong to the new key and not to the old, makes it easier to read these passages in the new key even if the signature is not changed. This may be done by thinking of any tone where the change occnrs by the relation it bears to the new key. Thus, *c* is 2 in the key of *b*♭, 6 in *e*♭, 3 in *a*♭, 7 in *d*♭. 2 in *c* = 1 in *d*, 3 in *c* = 1 in *e*, etc. The power to change the scale relation on a given tone may be gained by practice on the modulator.

**Modulator for Nine Keys.** (Book II, page 143.)

| | *a*♭ | *e*♭ | *b*♭ | *f* | *c* | *g* | *d* | *a* | *e* | |
|---|---|---|---|---|---|---|---|---|---|---|
| *f*¹ | 6 | 2¹ | 5 | 8 | 4¹ | ♭ | ♭ ♯ | ♭ ♯ | ♯ | *f*¹ |
| *e*¹ | ♭ ♯ | ♯ | ♯ | 7 | 3¹ | 6 | 2¹ | 5 | 8 | *e*¹ |
| *e*¹♭ | 5 | 8 | 4¹ | ♭ | ♭ ♯ | ♭ ♯ | ♯ | ♯ | 7 | *d*¹♯ |
| *d*¹ | ♯ | 7 | 3¹ | 6 | 2¹ | 5 | 8 | 4 | ♭ | *d*¹ |
| *d*¹♭ | 4 | ♭ | ♭ ♯ | ♭ ♯ | ♭ ♯ | ♯ | 7 | 3 | 6 | *c*¹♯ |
| *c*¹ | 3 | 6 | 2¹ | 5 | 8 | 4 | ♭ | ♭ ♯ | ♭ ♯ | *c*¹ |
| *b* | ♭ ♯ | ♭ ♯ | ♯ | ♯ | 7 | 3 | 6 | 2 | 5 | *b* |
| *b*♭ | 2 | 5 | 8 | 4 | ♭ ♯ | ♭ ♯ | ♭ ♯ | ♯ | ♯ | *a*♯ |
| *a* | ♯ | ♯ | 7 | 3 | 6 | 2 | 5 | 1 | 4 | *a* |
| *a*♭ | 1 | 4 | ♭ | ♭ ♯ | ♭ ♯ | ♯ | ♯ | 7₁ | 3 | *g*♯ |
| *g* | 7₁ | 3 | 6 | 2 | 5 | 1 | 4 | ♭ | ♭ ♯ | *g* |
| *g*♭ | ♭ | ♭ ♯ | ♭ ♯ | ♯ | ♭ ♯ | 7₁ | 3 | 6₁ | 2 | *f*♯ |
| *f* | 6₁ | 2 | 5 | 1 | 4 | ♭ | ♭ ♯ | ♭ ♯ | ♯ | *f* |
| *e* | ♭ ♯ | ♯ | ♯ | 7₁ | 3 | 6₁ | 2 | 5₁ | 1 | *e* |
| *e*♭ | 5₁ | 1 | 4 | ♭ | ♭ ♯ | ♭ ♯ | ♯ | ♯ | 7₁ | *d*♯ |
| *d* | ♯ | 7₁ | 3 | 6₁ | 2 | 5₁ | 1 | 4₁ | ♭ | *d* |
| *d*♭ | 4₁ | ♭ | ♭ ♯ | ♭ ♯ | ♭ ♯ | ♯ | 7₁ | 3₁ | 6₁ | *c*♯ |
| *c* | 3₁ | 6₁ | 2 | 5₁ | 1 | 4₁ | ♭ | ♭ ♯ | ♭ ♯ | *c* |

NOTE. The vertical columns represent the Keys denoted by the letter at the top. Tones in the same horizontal spaces are the same in pitch. The sharps modify the figures just below; the flats those just above.

## 37. Exercises for Modulator.

3 Keys.

1. *c.* 8765435. *g.* 17₁16₁7₁1. *c.* 54321. *g.* 4₁5₁6₁71.

2. *c.* 878. *f.* 54343. *c.* 6♭7678. *f.* 5♯454321. *c.* 45678.

3. *c.* 8531. *f.* 5₁17₁1312356. *c.* 2₁87853. *g.* 6₁5₁7₁1.

4 Keys.

4. *g.* 15₁135. *d.* 87867876. *c.* 78782₁85. *f.* 234321.

5. *f.* 12312. *d.* 54321358. *c.* 2₁8783₁217. *g.* 317₁1.

6. *d.* 8565. *g.* 2325116₁17₁5₁6. *c.* 343212. *f.* 5₁6₁7₁131.

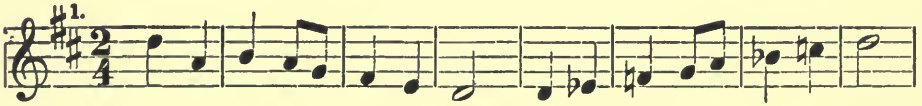
5 Keys.

7. *g.* 1343♯45. *d.* 876543♯45. *a.* 17₁1325₁7₁1. *c.* 678. *f.* 54321.

The teacher may devise similar examples. The power to be gained is that of changing the key on a common tone.

## 38. Studies in Modulation.

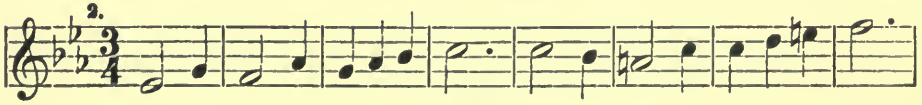
D. B♭. G. D.




1 = 3. 3 = 5.

2 = 5.

E♭. F. B♭. E♭.

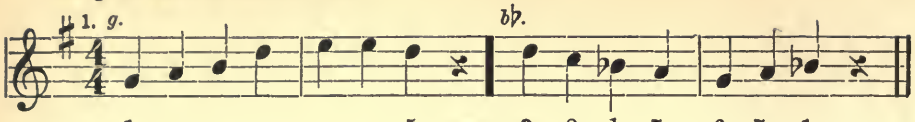



6 = 5. 8 = 5.

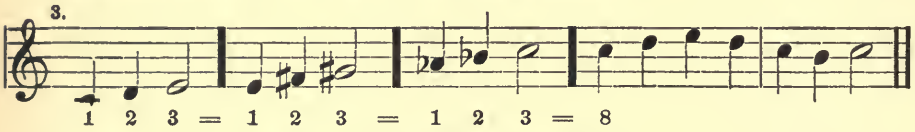
4 = 8.

## 39. Exercises.

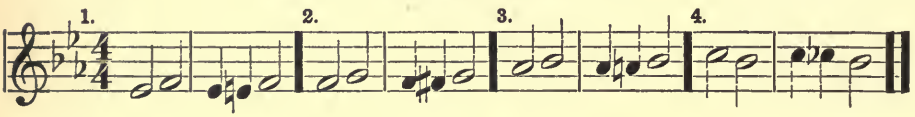
Change of name on common tone.



Test of the accuracy of tone relation. (Ex. may be reversed.)




## 40. Chromatic Half-Steps.




## 41. The Fairy.

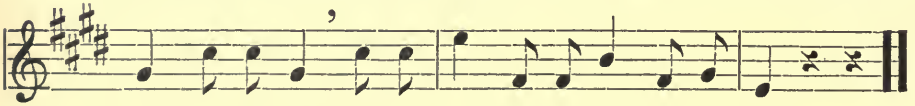
Dict. *b.*

Enun. *b.* Merry, airy, nectar, sips, lips. **Reinecke.**

*Rather fast.*

1. Oh, who is so mer - ry, so mer- ry, heigh - ho! As the
2. Oh, who is so mer - ry, so air - y, heigh - ho! As the
3. Oh, who is so mer - ry, so mer- ry, heigh - ho! As the

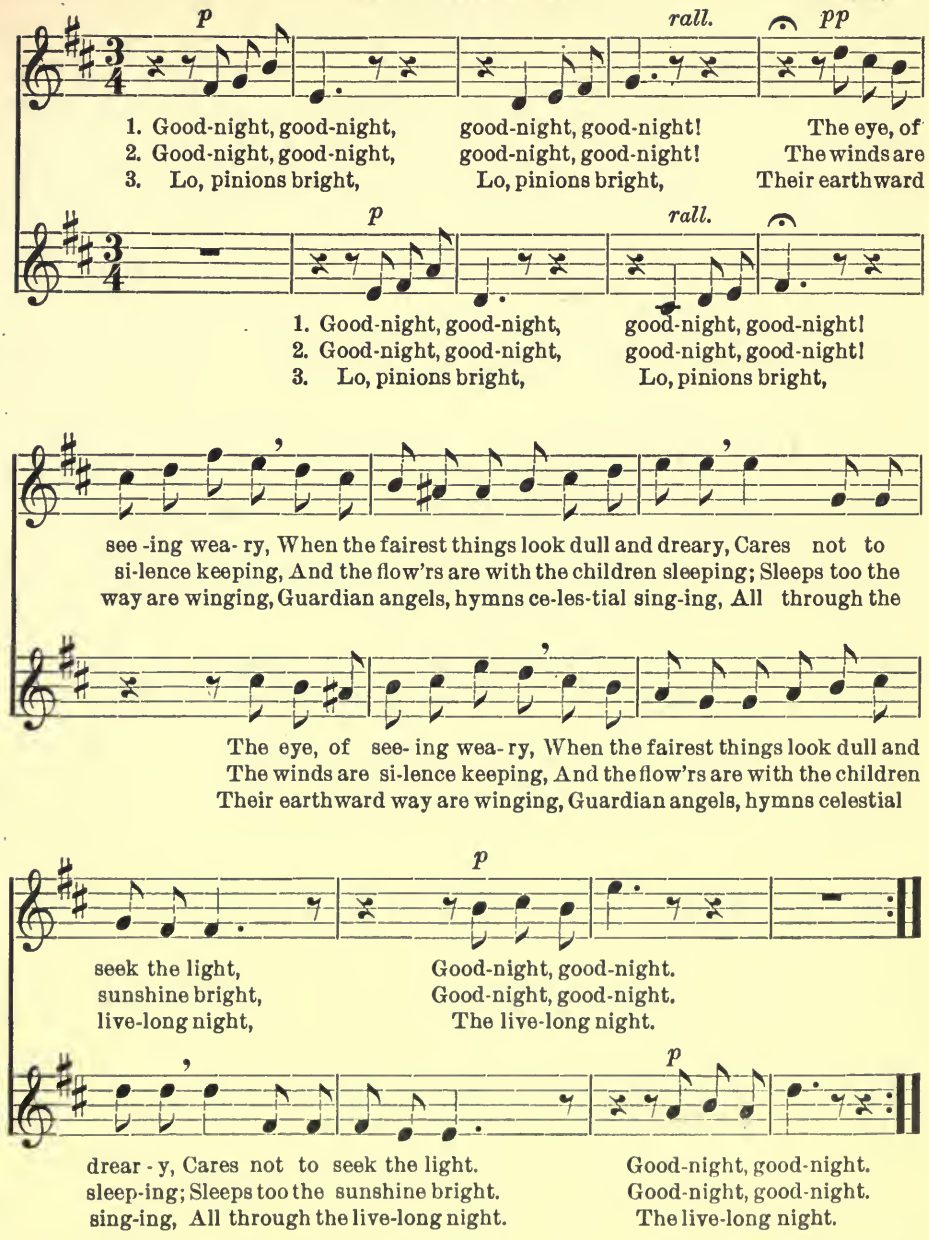
light hearted fair - y? heigh-ho! heigh-ho! He dan - ces and sings To the
light hearted fair - y? heigh-ho! heigh-ho! His nec - tar he sips From the
light hearted fair - y? heigh-ho! heigh-ho! The night is his noon, And his



sound of his wings, With a hey and a heigh and a ho!
prim - ro- se's lips, With a hey and a heigh and a ho!
sun is the moon, With a hey and a heigh and a ho!

## 42. Good-night.

CANON IN THE SECOND BELOW. Reinecke.

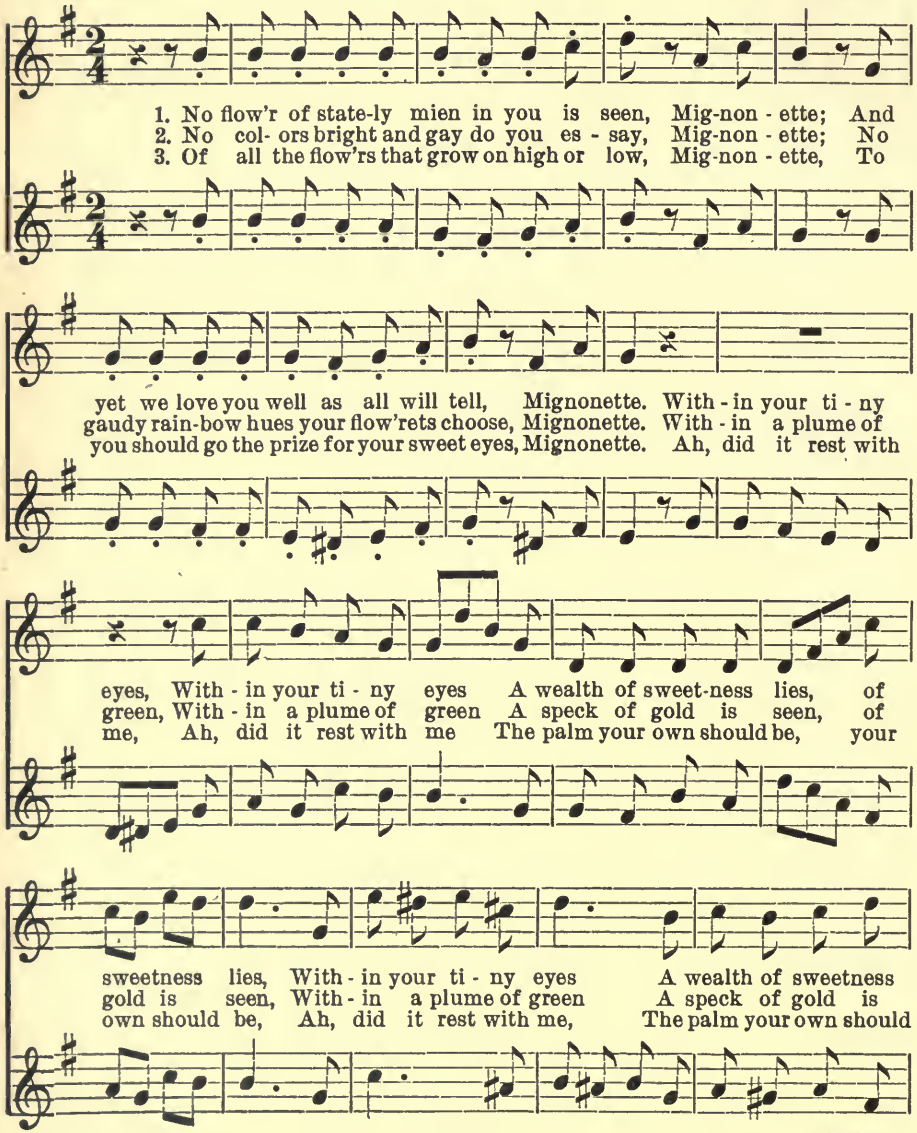


## 43. Mignonette.

The dots below or above the notes indicate a short, detached delivery of the tones. This is termed "staccato." The song should be sung in a light, airy manner.

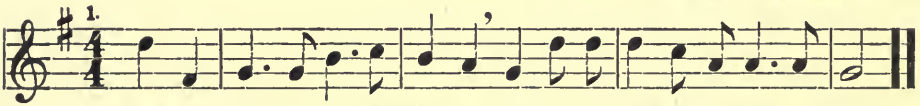
Dict. 1 = *g*. 37|21. 6|♯5|6|7|1. 1♯5|7|6|. 5|♯5|6|. 6♯56$^{(5)}$♯45. 14$^{(3)}$♯23. 121♭7|6|.

Oxenford. Pinsuti.

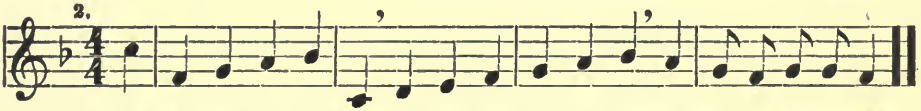


## 44. Two Subjects.

"Elijah." Mendelssohn.

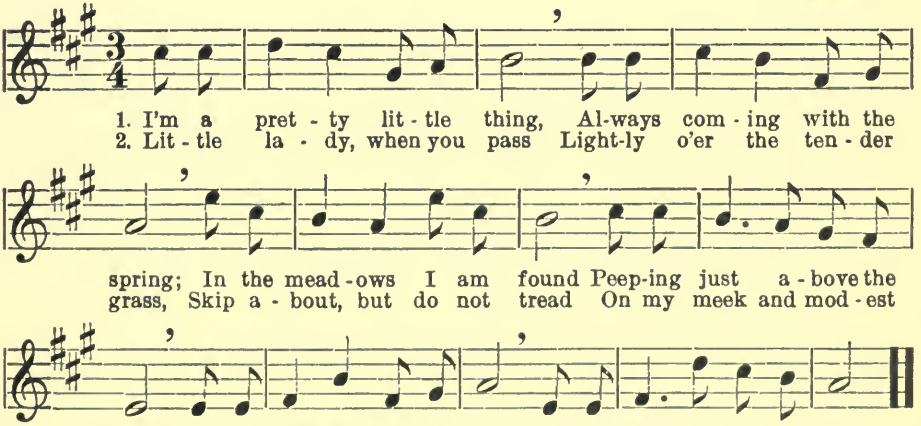



Handel.




## 45. The Field Daisy.

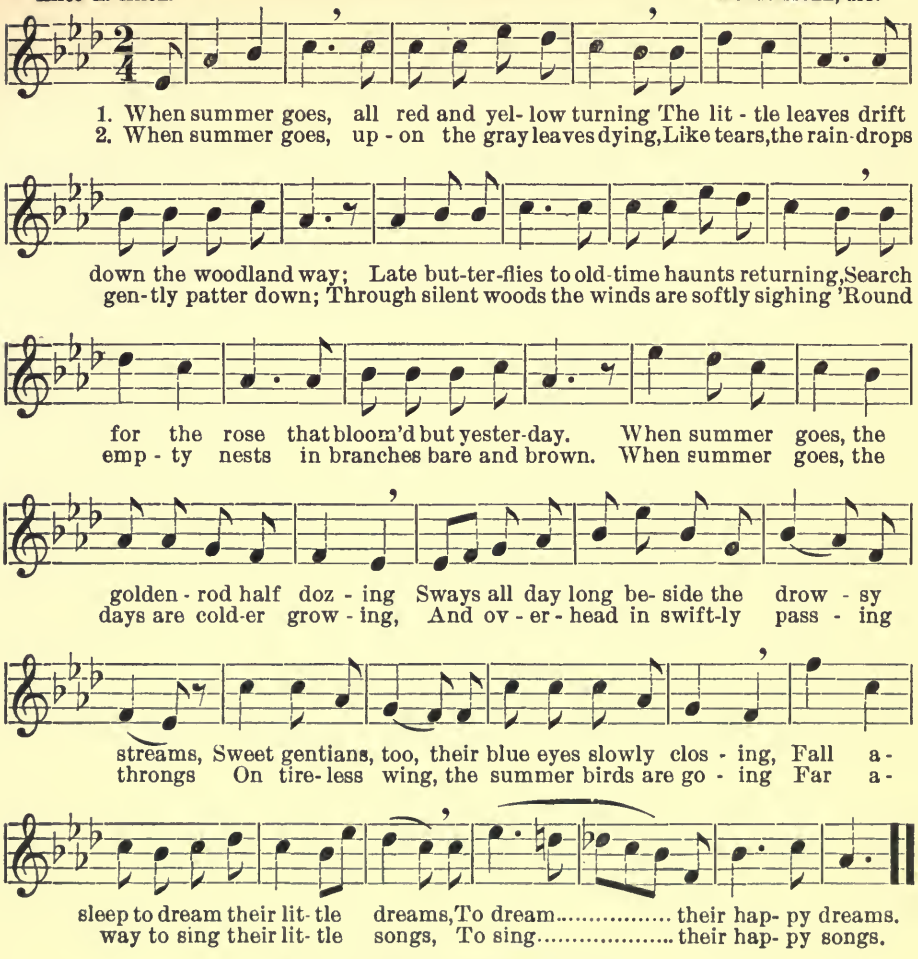
Reinecke.



## 46. Exercises in Modulation.

## 47. When Summer Goes.

Alice E. Allen. Mendelssohn, arr.




## 48. Drill in 6-part Rhythm.

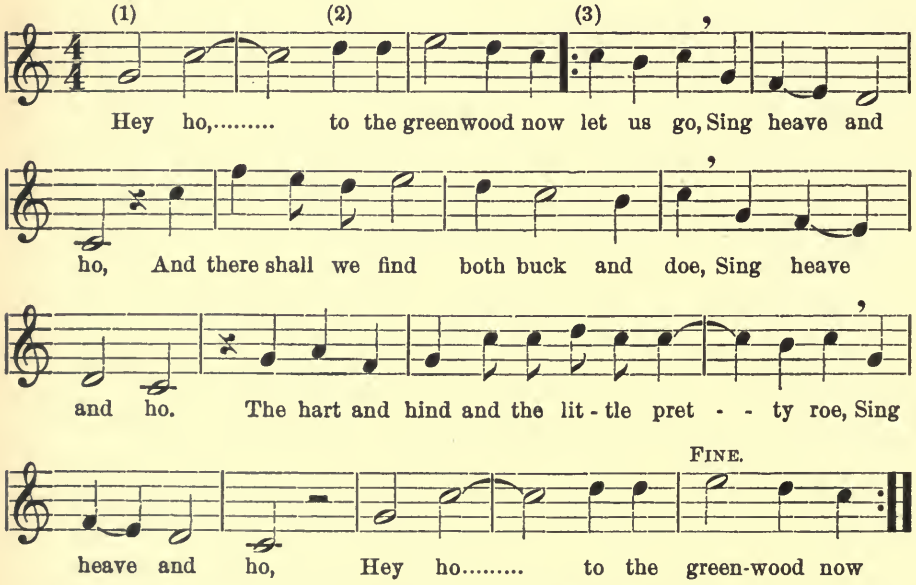
## 49. Two Canons.

### 1. SLEEP, BABY, SLEEP. J. Brahms.

*Andante.*

### 2. HEY HO, TO THE GREENWOOD. Old English. Byrd.

*Allegretto.*




* The second division will begin at (1) when the first division reaches (2) and the third division when the second has reached the same point.

# IV. FOUR EQUAL TONES TO ONE BEAT.

**1.** Let the pupils sing the following phrase (Bk. II. p. 56.):

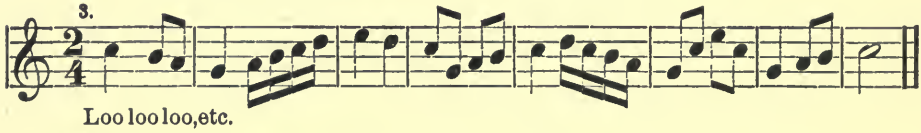
**2.** The important facts brought out by the pupils are the 2-part rhythm and two equal tones to the beat in the first and third measures. The phrase may then be placed on the board.

**3.** The teacher, beating time, sings and the pupils imitate the following:

**4.** The pupils should recognize that in place of two tones to each syllable in measures one and three four tones have been sung, and that since four tones have been sung in place of two eighth notes the shorter ones must be sixteenth notes.

**5.** The new representation should then be placed on the board under the former and sung from. The class should then sing from either A or B until the power is gained to sing two or four tones to the beat.

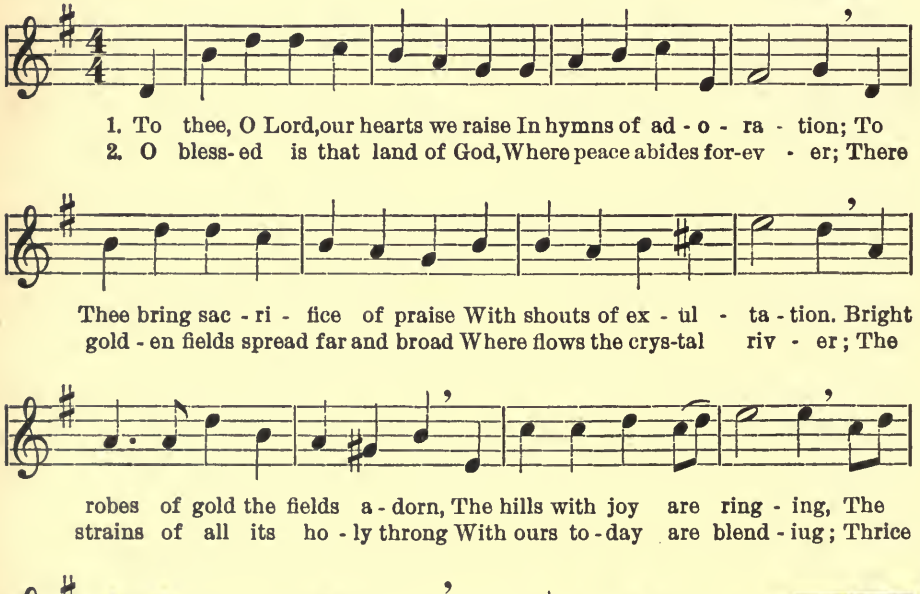
## 50. Exercises.



## 51. Bugle Call. The Reveille.

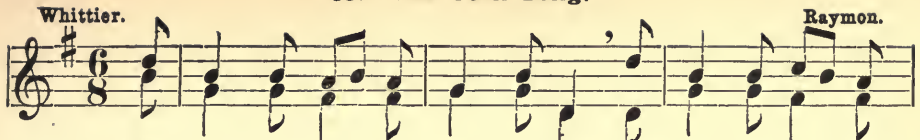
## 52. Thanksgiving Hymn.

Sullivan.

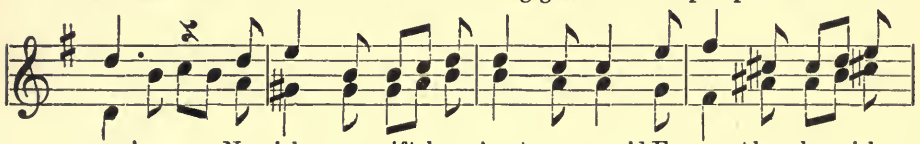


## 53. The Corn Song.

Whittier. Raymon.



1. Heap high the farm-er's win - try hoard! Heap high the gold - en
2. Let oth - er lands ex - ult - ing glean The ap - ple from the



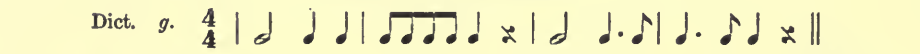
corn!..... No rich - er gift has Au-tumn pour'd From out her lav - ish
the corn!
pine,..... The or - ange from the glos - sy green, The clus - ter from the
the pine,

horn! So let the good old crop a-dorn The hills our fa-thers
vine; We bet - ter love the hard - y gifts Our rug - ged vales be -

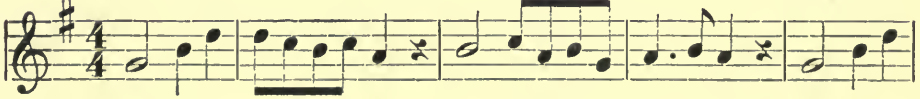
trod!..... Still let us, for his gold-en corn, Send up our thanks to God.
the hills,
stow,..... To cheer us when the storm shall drift Our harvest fields with snow.
our vales,

## 54. Vocal Rondo.

Dict. *g.*



Bertini.



FINE.

5 = 8.

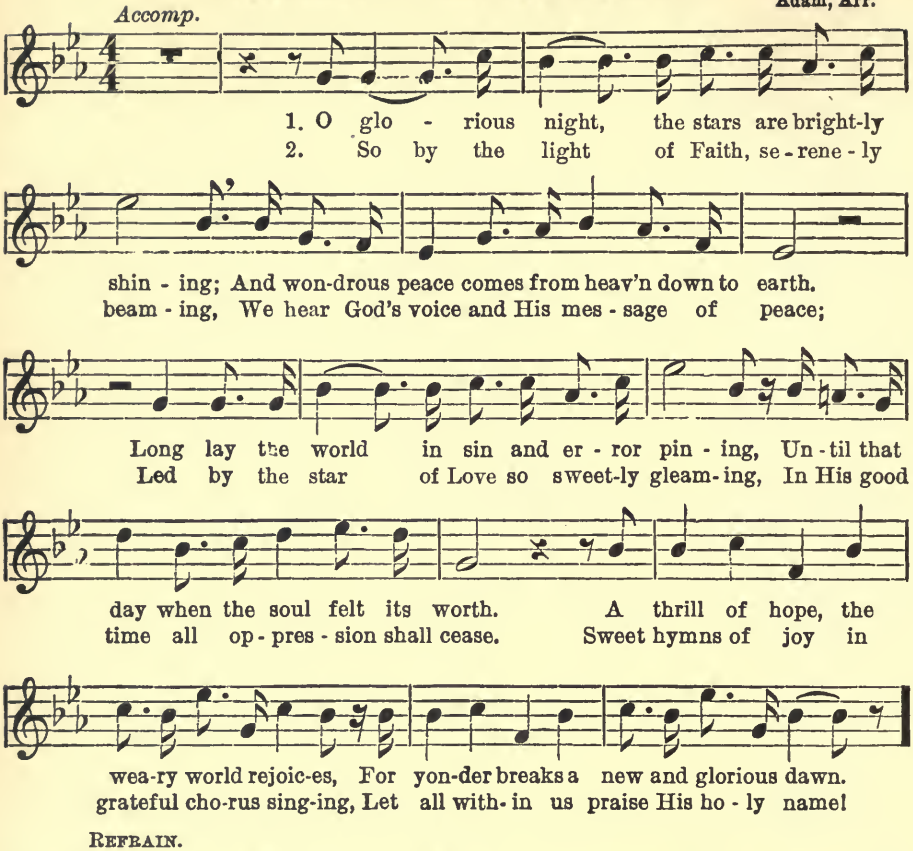
*D.C.*

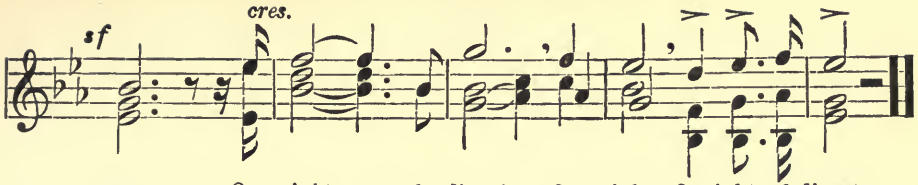
8 = 5.

## 55. Christmas Song.

UNISON CHORUS WITH OPTIONAL PARTS IN THE REFRAIN.

Adam, Arr.





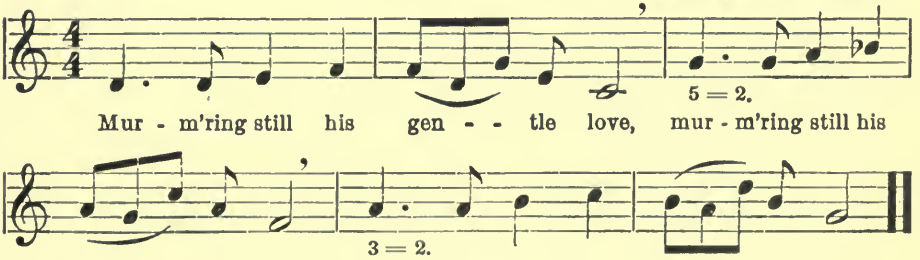

## 56. Vocal Drill. (Rote.)

Dict. *d*. 4/4 | 3 | ♩. ♪ | ♩ ♩ ‖

"Lohengrin." R. Wagner.

## 57. Study.

From "Acis and Galatea." Handel.



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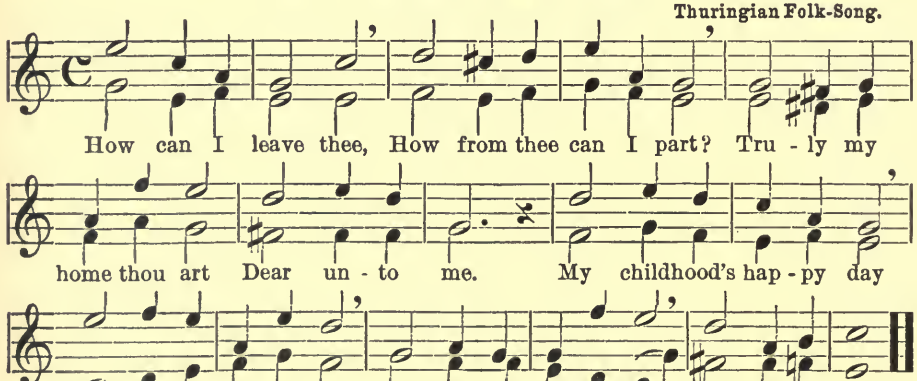
## 58. Canon. O Come With Me.

## 59. Bugle Calls.

## 60. How Can I Leave Thee.

Thuringian Folk-Song.



## 61. Melody.

Dict. *g.* $\frac{4}{4}$ | ♪♪♪ | ♩ ♪♪♩ ♪♪♪ | ♩ ♩ 𝄽 ‖

"Marriage of Figaro." Mozart, arr.

*Playfully.*

## 62. Theme.

Dict. 8 = c¹. 34♯45.

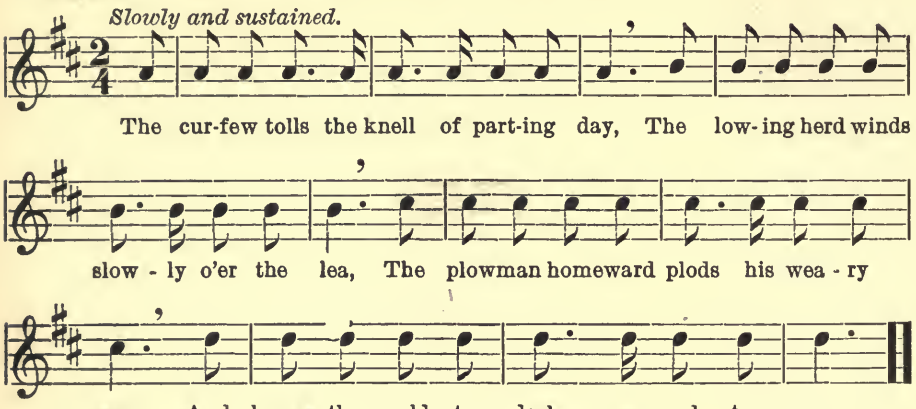
"Der Freischuetz." Von Weber.

*Allegro.*

## 63. The Curfew Tolls the Knell of Parting Day.

An exercise for intoning. Prolong vowels and articulate very clearly, with especial care for light tone. Similar exercises on even higher pitches may be given.

Goldsmith.




## 64. Air.

Dict. 1 = *a*. 531. 25,21. 51443. 16.

Corelli.

## 65. Theme.

Bizet.

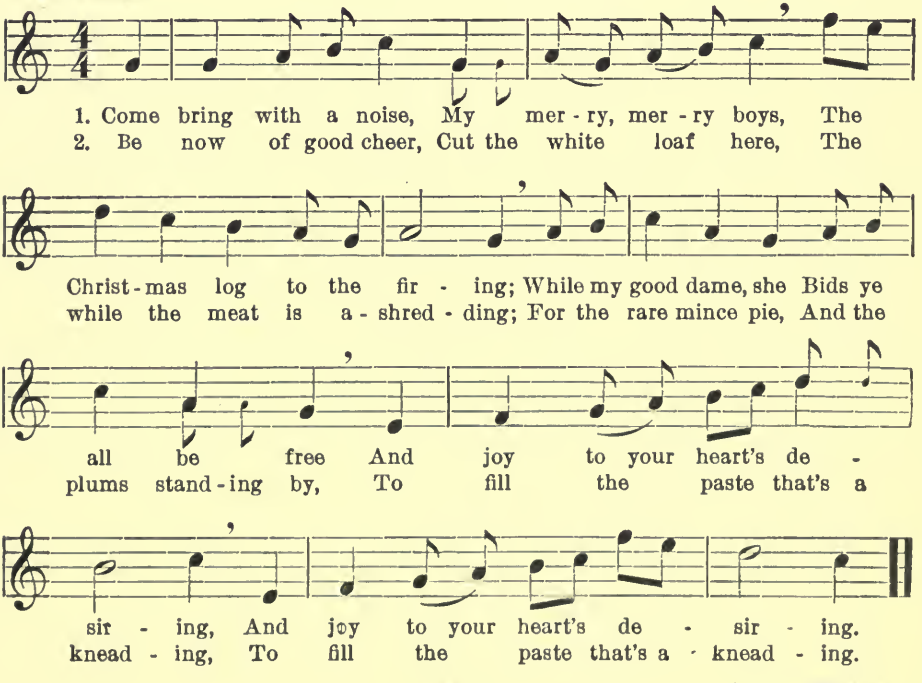
## 66. It Came Upon the Midnight.

Dict. 8 = 𝄭. 5♯56. 3♯4♯56 = 5678 if 3 = 5.

Willis.

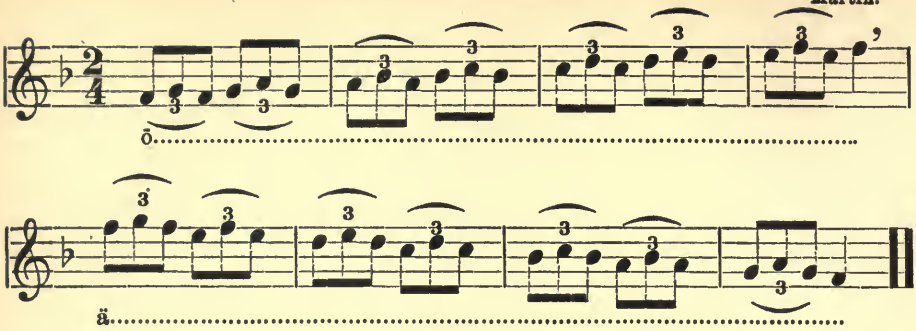
## 67. Christmas Eve.

R. Herrick.



## 68. Vocalize. (Rote.)

Martin.



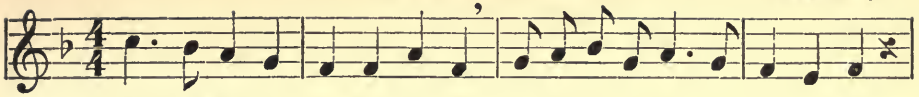

## 69. Cast Thy Burden.

Mendelssohn.

*Adagio.*

## 70. New Year's Eve.

Welsh Song.



1. Soon the gray Old Year will leave us, Fal, la, la, la, la, la, la, la, la,
2. All our pleasures may re-doub-le, Fal, la, la, la, la, la, la, la, la,
3. At his birth he brings us gladness, Fal, la, la, la, la, la, la, la, la,

But the parting must not grieve us, Fal, la, la, la, la, la, la, la, la!
He may bring us store of troub-le, Fal, la, la, la, la, la, la, la, la!
Pon-der not on fu-ture sad-ness, Fal, la, la, la, la, la, la, la, la!

When the New Year comes to-mor-row, Fal, la, la, la, la, la, la, la,
Hope the best, and gai-ly meet him, Fal, la, la, la, la, la, la, la,
Anx-ious care is now but fol-ly, Fal, la, la, la, la, la, la, la,

Let him find no trace of sor-row, Fal, la, la, la, la, la, la, la, la!
With a jov-ial cho-rus greet him, Fal, la, la, la, la, la, la, la, la!
Fill the joy-cup, hang the hol-ly, Fal, la, la, la, la, la, la, la, la!

## 71. March.

*Alla Marcia.*

"Pirates of Penzance." Sullivan.

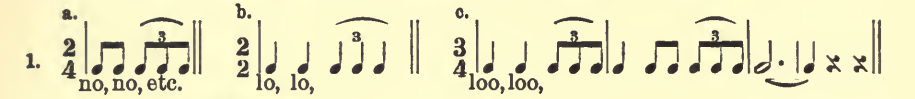
# V. THE TRIPLET.

## 72. Forward Merrily.

In the following little song which the pupils imitate, they should recognize that three tones are sung in the time of one beat in the second part of the measure, and that two tones are sung to the first beat.

A triplet is a group of three equal notes sung in the time ordinarily given to two of the same kind.

## 73. Examples of Three Equal Tones to the Beat.



The triplet is indicated by $\overset{3}{\frown}$ placed above or below the groups.

The teacher should sing examples for recognition from hearing on a single tone with lo, loo, etc. The pupils should state in which measure and in which part of it occured 2, 3 or 4 tones to one beat.

Short rhythmic examples may be lightly tapped with the pencil for recognition.

## 74. A Study.

"Israel in Egypt." Handel.

## 75. The Gypsy Chorus.

Dict. 1 = *g*. $5^{(a)}\flat7_{|}\flat7_{|}\flat7_{|}$. $5\flat7_{|}7_{|}7_{|}$. $5_{|}\flat7_{|}\flat7_{|}\flat7_{|}$—$7_{|}1$. $13_{|}4_{|}5_{|}\sharp5_{|}6_{|}$. $^{6)}\sharp5_{|}6_{|}\flat7_{|}6_{|}7_{|}1$.

"Bohemian Girl." Balfe.

## 76. Air.

"Il Trovatore." Verdi.

## 77. Melody.

Verdi.

Dict. 8 = c¹. 6♯5675. 3¹73¹78. 7♯47♯45.

## 78. Rhythmic Contrasts.

## 79. Two-part Exercises.

## 80. From St. Petersburg.

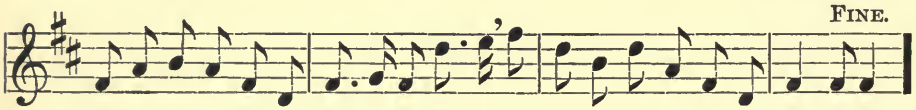
"Minka," a Folk-song.

W. A. M. NUMBER THREE

## 81. The Campbells Are Coming.

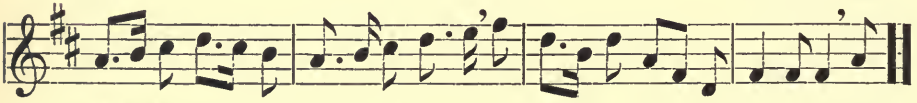
Scotch Air.

The Campbells are comin', O ho, O ho, The Campbells are comin', O ho, O ho, The




Campbells are comin' to bonnie Loch-leven, The Campbells are comin', O ho, O ho!

Up - on the Lomonds I lay, I lay, Up - on the Lomonds I lay, I lay, I




look'd far down to bon-nie Loch-leven, And heard three bonnie pipers play. The

## 82. Two Themes.

"Judas Maccabeus." Handel.

See, the con - qu'ring he - - - ro comes,

Sound..... the trump - ets, beat..... the drums.

Sonata Pathetique. Beethoven.

## 83. Dictation of Chromatics.

**8 = $d^1$.** 135♯46. 6♯561♭21. 2♯1243. 54♭321. 18♭756. 65♭658. 1♭2134. 4♭5451.

**8 = $b\flat$.** 8♭7676. 65♯453. $3^1$♯$2^1 3^1 4^1 3^1$. $2^1$♯$1^1 2^1 3^1 2^1$. 85♭658. $82^1$♭$3^1 2^1 3^1$. 876♯56. 53♯238.

**1 = $f$.** 13♯235. $16_1$♭$7_1 6_1 3$. 153♯45. 5♭$657_1 1$. 12♭312. 356♯56. 1♭2141.

**8 = $c^1$.** $83^1$♯$2^1 2^1 3^1 8$. 8♭$2^1$853. 5♯4563. 5♭6538. 86♭786. $82^1$♭$3^1$85. 3♯2351.

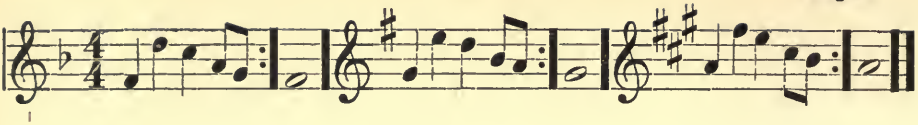
**1 = $g$.** 143♭32. 5♯45♭65. 3♯2354. $121$♭$7_1 6_1$. $6_1$♯$5_1 6_1 16$. 132♯12. 12♭321.

## 84. Air.

"Pinafore." Sullivan.

## 85. Vocal Drill.

Wagner.



## 86. Menuetto.

Handel.

## 87. Studies.

Dict. 1 = *g*. 5♯4421.

"Lohengrin." Wagner.

## 88. Old King Cole.

TRADITIONAL AIR.

1. Old King Cole was a mer-ry old soul, And a mer-ry old soul was
2. Old King Cole had a gen-er-ous soul, No tax-es e'er he
3. Old King Cole was a won-der-ful soul, A king be-yond com-

he, For he lov'd ev-'ry night jol-ly dit-ties to troll, And he
laid; In a song or a jest ('The coin he lov'd best,) His
pare, Tho' when he lived I do not know, Nor

oft took his part in a glee. Ev-'ry day was a
rev-e-nue was paid. So the mon-arch laughed, and the
do I great-ly care; Such times as his were too

bright hol-i-day Through-out his broad do-main, Dull folks who sigh'd he
peo-ple laughed, And of mirth they had their fill; And when he died not a
good to last, And we sigh with-out con-trol, When we work all day for

sent a-way, And they ne'er re-turned a-gain.
sub-ject cried, But they went on laugh-ing still.
lit-tle pay. A-las, for good King Cole!

## 89. Theme.

*Un poco Allegro.* Mendelssohn. From "An old Romance."

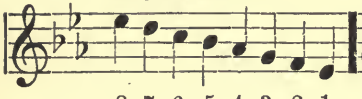
A white frost fell on a night in spring, It fell on the ten-der

vi-o-lets blue, And now they've wither-ed, they've withered and fa-ded.

# VI. THE MINOR SCALE.

The scale thus far studied through the nine Keys has been in the major form, that is, as may be seen on the diagram of the ladder, having minor seconds, or half-steps, between 3 and 4, and 7 and 8, the others being major seconds, or whole-steps. Melodies in this scale come to a completely satisfactory ending or close on 1 or 8. But melodies may also end satisfactorily on 6, as may be seen by singing from 6 to $6_1$. A less complete effect is produced if we sing up through 5 ending on 6. The scale comprised in the tones lying between and including $6_1$ and 6 is generally termed the Natural Minor. Its use is peculiar to medieval music.

Major scale of *e♭*.



8 7 6 5 4 3 2 1

*e♭ d c b♭ a♭ g f e♭*

Natural minor scale of *c*.

$6\ 5\ 4\ 3\ 2\ 1\ 7_1\ 6_1\ 7_1\ 1\ 2\ 3\ 4\ 5\ 6$

*c b♭ a♭ g f e♭ d c d e♭ f g a♭ b♭ c*

Modern harmony requires that the tone next below the tonic (in major, 1 or do; in minor, 6 or la,) shall be a minor second, or half-step, in order to make a complete cadence or ending. For harmonic purposes, therefore, the interval from 5 to 6 in the natural minor must be changed to a half-step by making the tones ♯56. This produces the form known as the Harmonic Minor.

Harmonic minor scale of *c*.

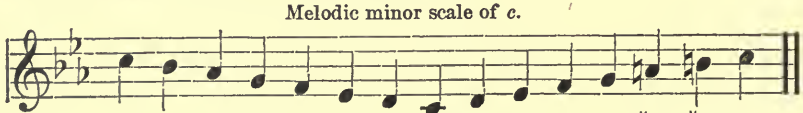
$6\ \sharp5\ 4\ 3\ 2\ 1\ 7_1\ 6_1\ 7_1\ 1\ 2\ 3\ 4\ \sharp5\ 6$

*c b a♭ g f e♭ d c d e♭ f g a♭ b c*

The interval from 4 to ♯5 is a step and a half, or an augmented second. As this is a difficult and unmelodic interval its use should be avoided until the tones 4 and ♯5 have been thoroughly associated with 3 and 6 respectively. In the descending series 6♯543 the tones 4 and 3 are very liable to be sung incorrectly, or "flat."

In preference to the harmonic minor as a scale exercise the third form, or Melodic Minor, should be used. In this the unmelodic interval of the augmented second (4♯5) is avoided by substituting ♯4 in place of 4, the ascending scale then becoming $6_17_1123\sharp4\sharp56$. Descending, we have the natural form (which is in strict accord with the signature) $6543217_16_1$. But if we used 6♯5♯43 it would suggest immediately the major scale.

Melodic minor scale of *c*.



$6\ 5\ 4\ 3\ 2\ 1\ 7_1\ 6_1\ 7_1\ 1\ 2\ 3\ \sharp4\ \sharp5\ 6$

*c b♭ a♭ g f e♭ d c d e♭ f g a b c*

Minor Keys have the same signatures as their relative majors and the changed tones (♯4 and ♯5) appear as accidentals. The relative minor of any major scale begins on 6 or la. Thus *c* is the relative minor of *e♭* major, *c* being 6 in the Key of *e♭* major.

TEST.—Name the relative minors of the following major Keys: *c, d, e, f, g, a, f, b♭, e♭, a♭.*

The descending (natural) form of the melodic minor presents no difficulty. In the ascending form we find ♯4 and ♯5. The four upper tones in ascending are 3♯4♯56, and these have the same sound and the same effect as the four upper tones of the major scale (calling 3 = 5). Thus:

Sing $5_l 6_l 7_l 1$. Sing it again calling it $3\sharp 4\sharp 56$ and repeat the latter until the tones and names are associated. Sing the same from other pitches, and finally sing the whole scale ($6_l = c$)
$6_l 7_l 123\sharp 4\sharp 56 - - 6543217_l 6_l$.

## 90. Exercises for Dictation (Oral and visible).

(1) $1 = a$. $17_l 6_l \sharp 5_l 6_l$. $6_l 7_l 1316_l$. $6_l \sharp 5_l 6_l 7_l 12343$. $3217_l 6_l \sharp 5_l 6_l$. $6_l 3_l 6_l 36$.

(2) $8 = e^l\flat$. 81. 12343. $6\sharp 5643$. $3436\sharp 56$. 63136. $6783436\sharp 56$.

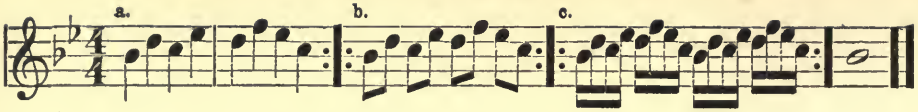
(3) $8 = c^l$. $856\sharp 56$. $6\sharp 5658$. $6\sharp 567\sharp 56$. $8\sharp 56$. $2^l\sharp 56$. $3^l\sharp 56$. $4^l\sharp 56$. $63\sharp 56$. $34\sharp 56$.

(4) $8 = e^l\flat$. 86. 63. $3\sharp 4\sharp 56$. 6543. $3217_l 6_l$. $6_l 7_l 123\sharp 4\sharp 56$. $6543217_l 6_l$. $6\sharp 5643217_l 6_l$. $6_l 7_l 12346\sharp 56$.

(5) $8 = e^l\flat$. Two parts.
6 78. 343. 67 –8. $3\sharp 56$. 368 76.
$6\sharp 56$. 321. 6–$\sharp 56$. 3 21. 1–$3\sharp 56$.

## 91. Examples in Minor.

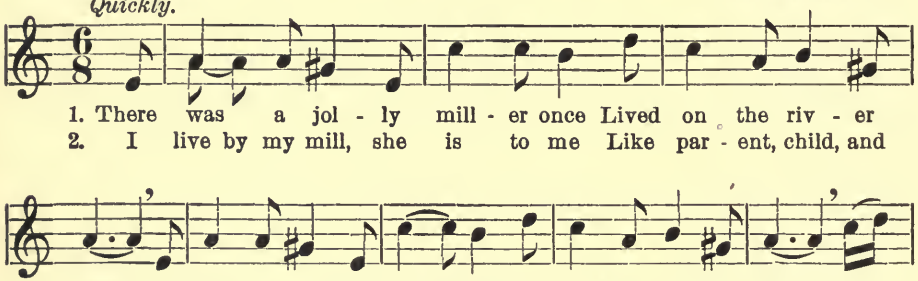
## 92. Vocalize.



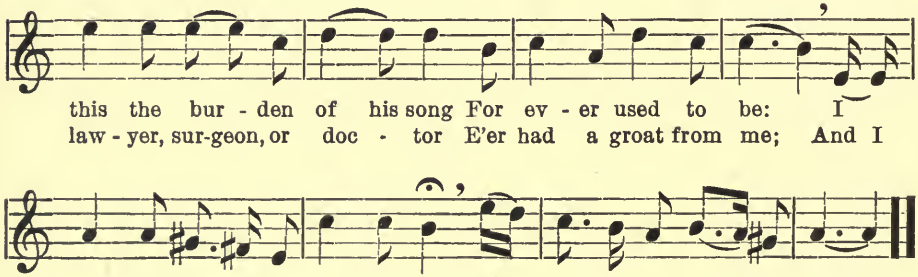

## 93. The Miller of the Dee.

Charles Kingsley. Old English Air.

*Quickly.*



1. There was a jol - ly mill - er once Lived on the riv - er Dee; He toil'd and sang from morn till night, No lark more gay than he. And
2. I live by my mill, she is to me Like par - ent, child, and wife; I would not change my sta - tion For a - ny other in life. No

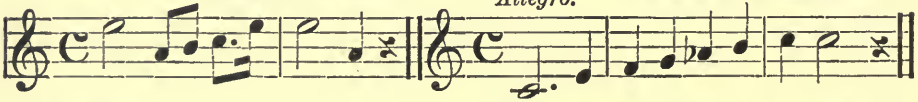


this the bur - den of his song For ev - er used to be: I care for no - bod - y, no, not I, If no - bod - y cares for me.
law - yer, sur-geon, or doc - tor E'er had a groat from me; And I care for no - bod - y, no, not I, If no - bod - y cares for me.

## 94. Three Notable Themes.

1. "Motif" of warning. "Lohengrin." Wagner.

2. Theme. *Allegro.* Sonata, op. 13. Beethoven.



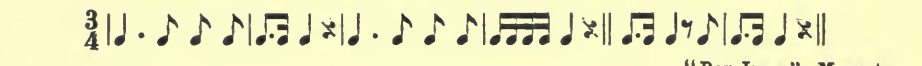
3. Subject. Well-tempered clavichord. J. S. Bach.

## 95. Lord, Teach Us How to Pray Aright.

Dict. 1 = *g*. $17_{|}3$. (3=8) $5872_{|}8$. Repeat $5872_{|}8$ with loo. Sing the same calling it $7_{|}3\sharp2\sharp43$.

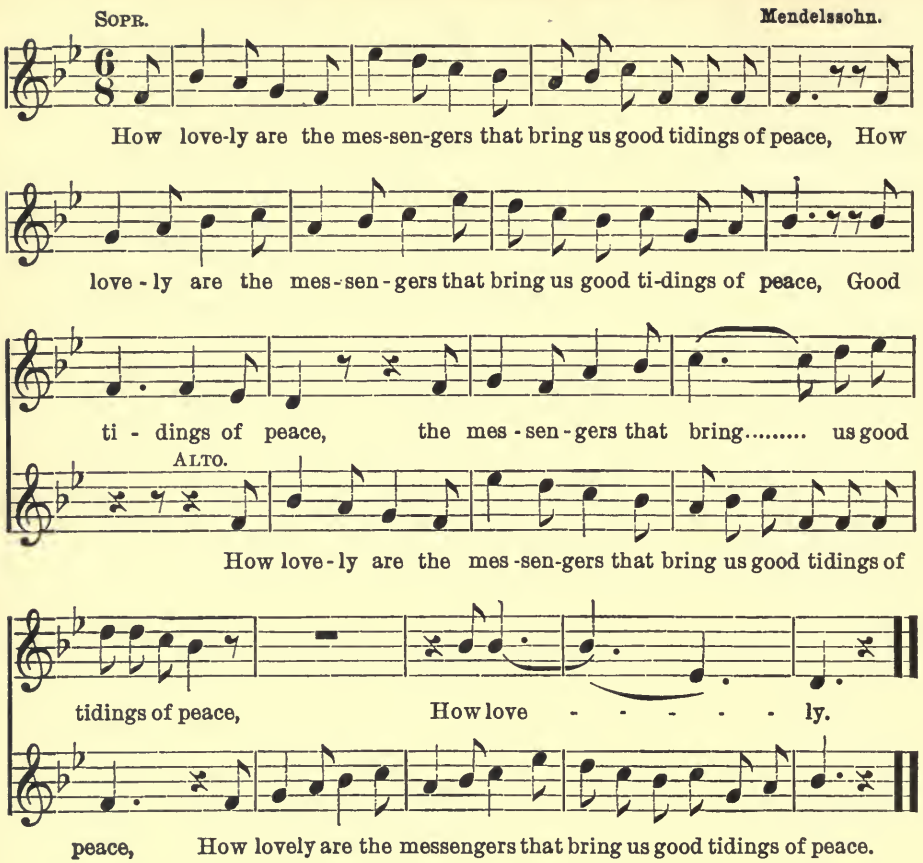
Montgomery. W. V. Wallace.

## 96. Minuet.

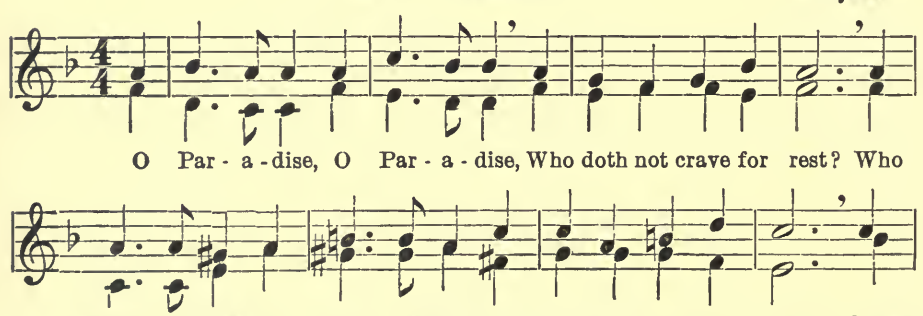


"Don Juan." Mozart.

## 97. How Lovely Are the Messengers.

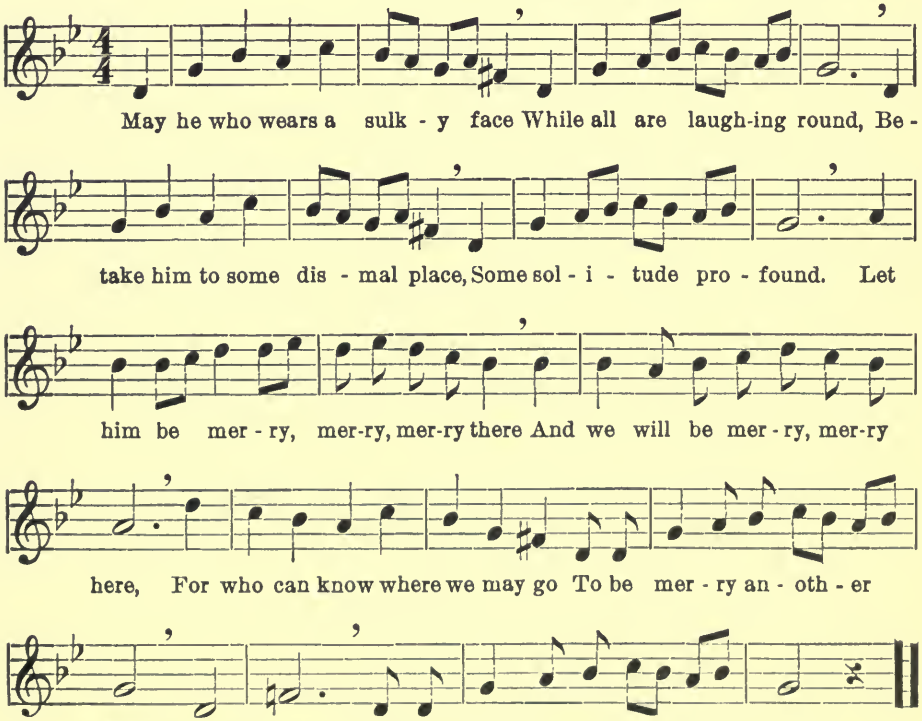



## 98. O Paradise.

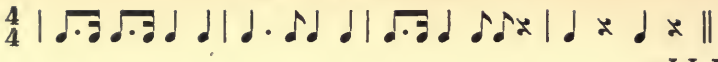


## 99. May He Who Wears a Sulky Face.

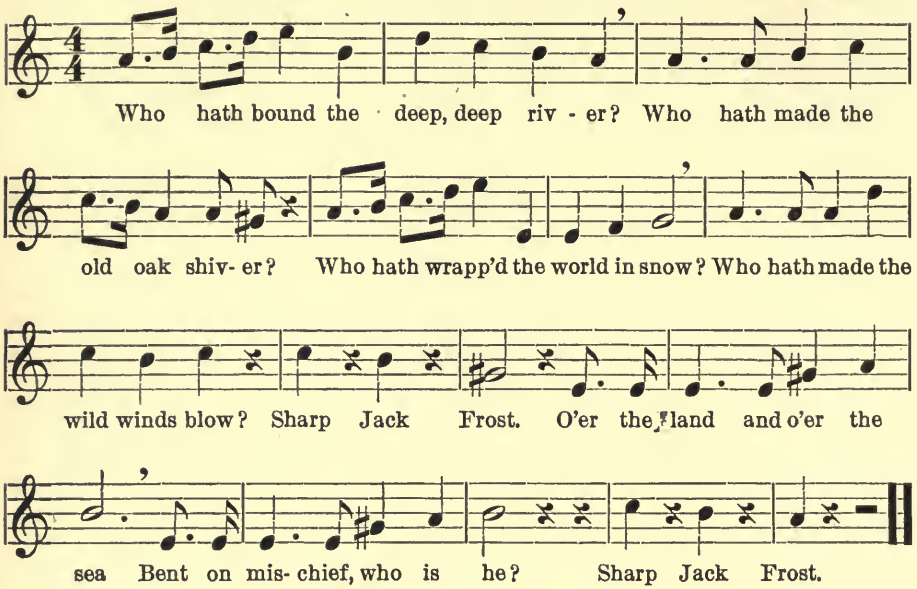
Tune, "Three Merry Men of Kent," 17th Century.



## 100. Jack Frost.

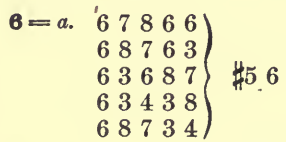


J. L. Hatton.



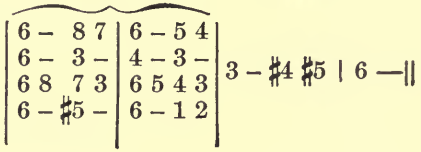

## 101. Leaps to ♯5.

Div. I. Div. II.

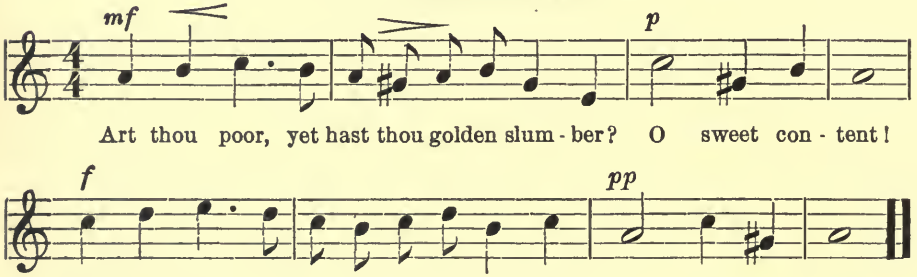



## 102. 3♯4♯56.

Div. I. Div. II.




## 103. Rich and Poor.






M. A. M. NUMBER THREE.

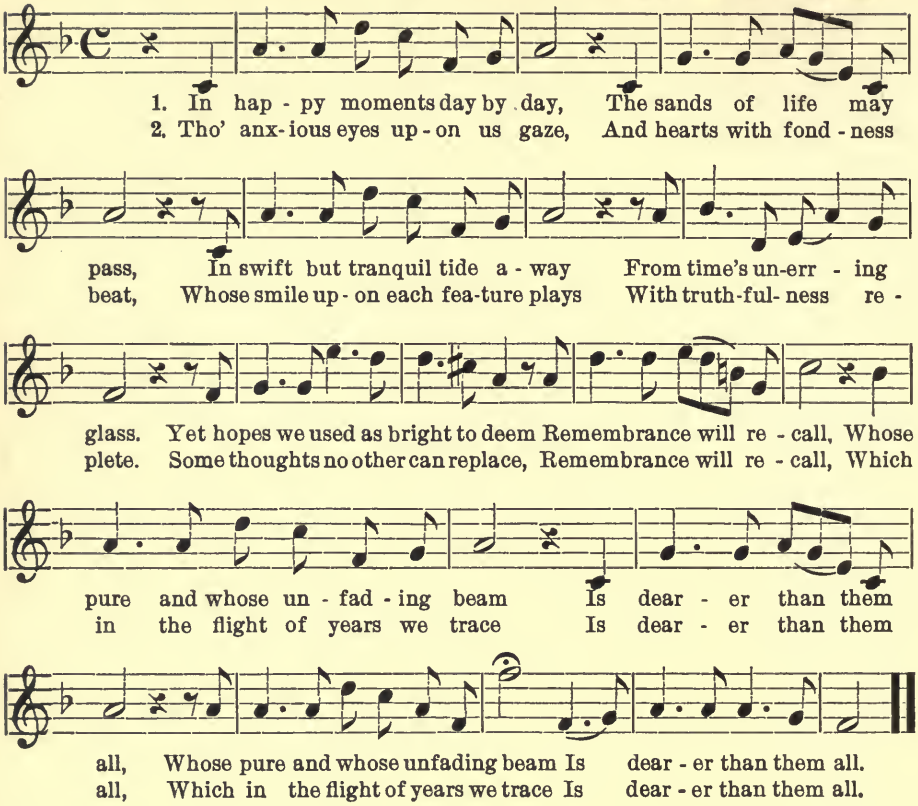
## 104. The Herd-Bells.

Gumbert.

## 105. Studies.

## 106. In Happy Moments.

"Maritana," W. V. Wallace.



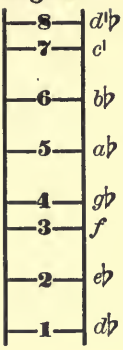

## 107. Melody.

Dict. 1 = *g*. 6744. 5633. 265.

Audran.

# VII. THE KEY OF D♭.

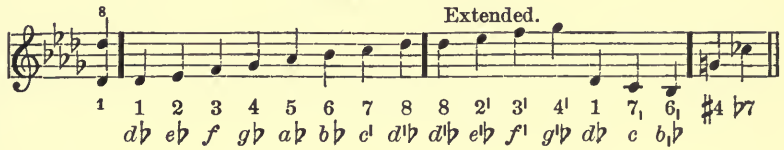
**Fig. 2.**

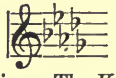



If *d♭* is one, five flats are needed in making the scale. The pitch names of the scale tones are *d♭, e♭, f, g♭, a♭, b♭, c¹, d¹♭.*

**The Scale of D♭.**

Extended.




THE SIGNATURE  SHOWS THE KEY OF D♭. *1 is in the space below and 8 on the fourth line.* The Key is *d♭.* The signature *five flats.*

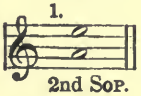
## 108. Examples in D♭.

## 109. Fairy Land.

F. E. Weatherly. Loehr.

## 110. The Village Blacksmith.

Intone in two parts, making the changes as indicated by (1), (2) and (3). Recite slowly with a musical tone, sustaining the pitch carefully and enunciating distinctly. 1 = *a*.




(1) Under a spreading chestnut tree
The village smithy stands;
The (2) smith, a mighty man is he
With (3) large and sinewy hands;
And the (1) muscles of his brawny arms
Are strong as iron bands.

## 111. The Brook's Lullaby.

## 112. Melody.

## 113. Santa Lucia.

Italian Folk-song.

1. Moonlight is shin-ing clear, O'er o - cean far and near, Bright stars are
2. Joy-ous our boatman's song, Smoothly we glide a- long, While rip - ples

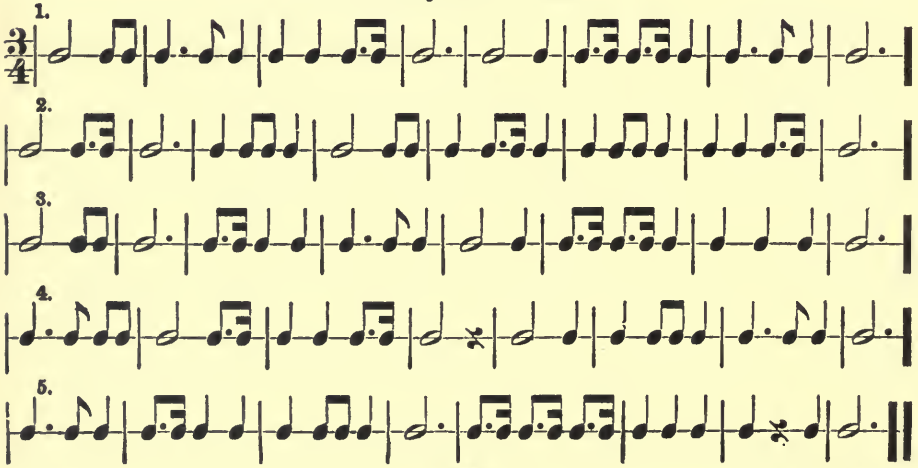
gleaming, From fair skies beaming.
breaking Echoes are making.
} Safe-ly we float, While..... thou on

us dost smile, San - ta Lu - ci - a,..... San - ta Lu - ci - a.
San - ta Lu - ci - a, Lu - ci - a.

## 114. Hallelujah.

Beethoven.

## 115. Rhythmic Tests.



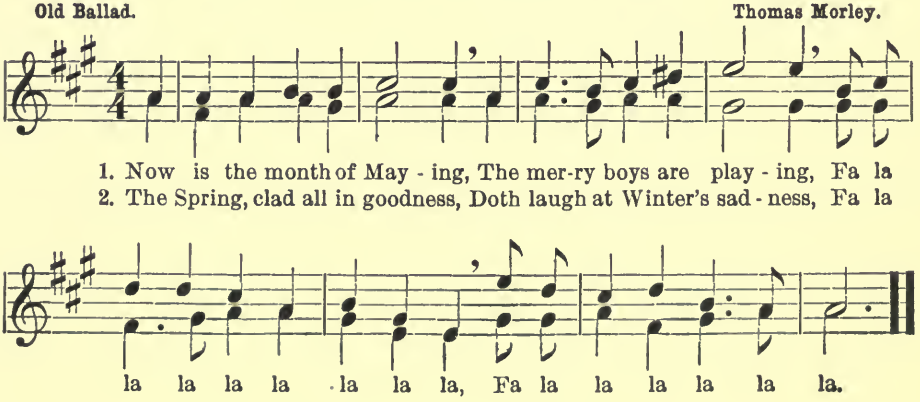
## 116. Vocal Drill.

"Siegfried." Wagner.

## 117. Studies.

## 118. Now is the Month of Maying.

Old Ballad. Thomas Morley.

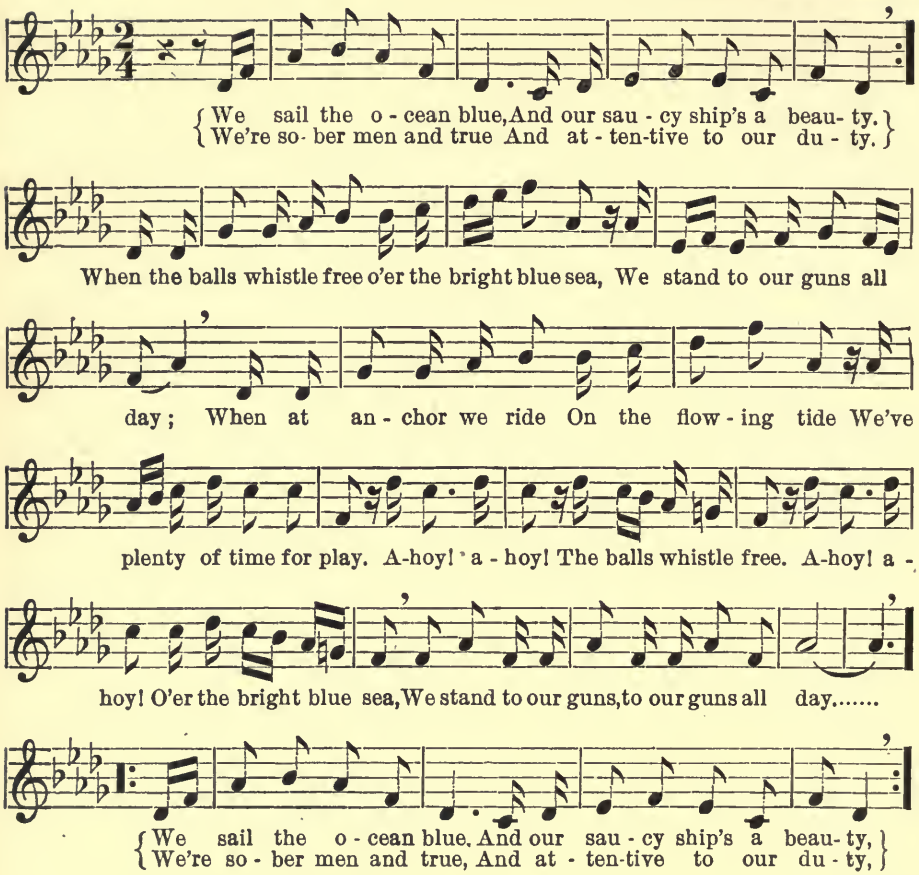



## 119. French Soldiers' Song.

Retour d'Italie.

## 120. We Sail the Ocean Blue.

"Pinafore." A. S. Sullivan.



## 121. A Two-Part Study.

Mozart.

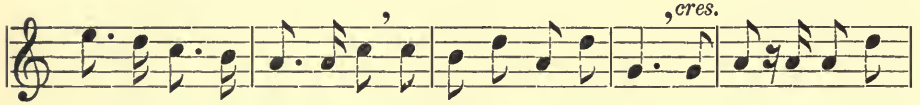
## 122. Melody.

J. B. Dykes.

## 123. The Haymaker's Song.

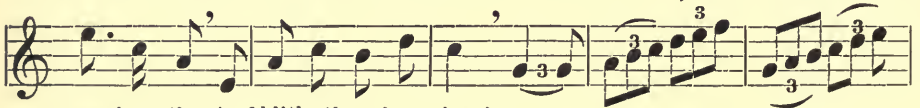
Mrs. Newton Crosland. Sir R. P. Stewart, arr.

1. The long grass rip - ples in the breeze, Which lightly stirs a - round, And
2. The noon sun darts its rays of fire, The morn's fresh breeze is dead, Or
3. The bright days pass, and summer nights But seem to veil the sky, As




a-zure sky and em'rald green The landscape seems to bound: Up, up, the birds are
faint- ly ruf - fles leaf and flow'r, As if its strength were sped. Now, now, the em'rald
friend might shade the brow of one Who lightly slumber'd nigh. Come, come, nor waste an-

car - ol - ling, And in - sects on the wing, And blithe - ly sounds the
green shall fade, And tan - ny lines ap - pear, So let us has - ten
oth - er hour, We'll load our hay to - day, The per - fume fills the



mower's scythe, And blithe the echoes ring.
to the field, Our comrades there to cheer.
pleasant air, And round us seems to play.
} Let us sing..... a

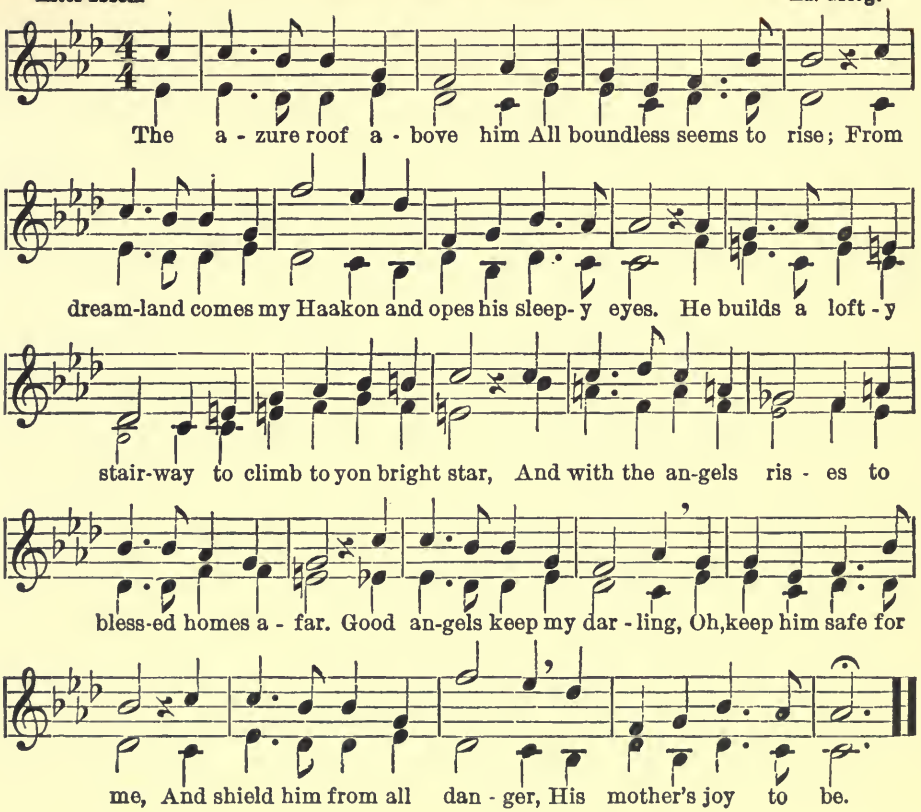
mer-ry roun-de - lay, For there's no work so mer - ry as making hay.

## 124. Subject.

From an Organ Fugue. Ch. Rinck.

## 125. Norse Lullaby.

After Ibsen. Ed. Grieg.

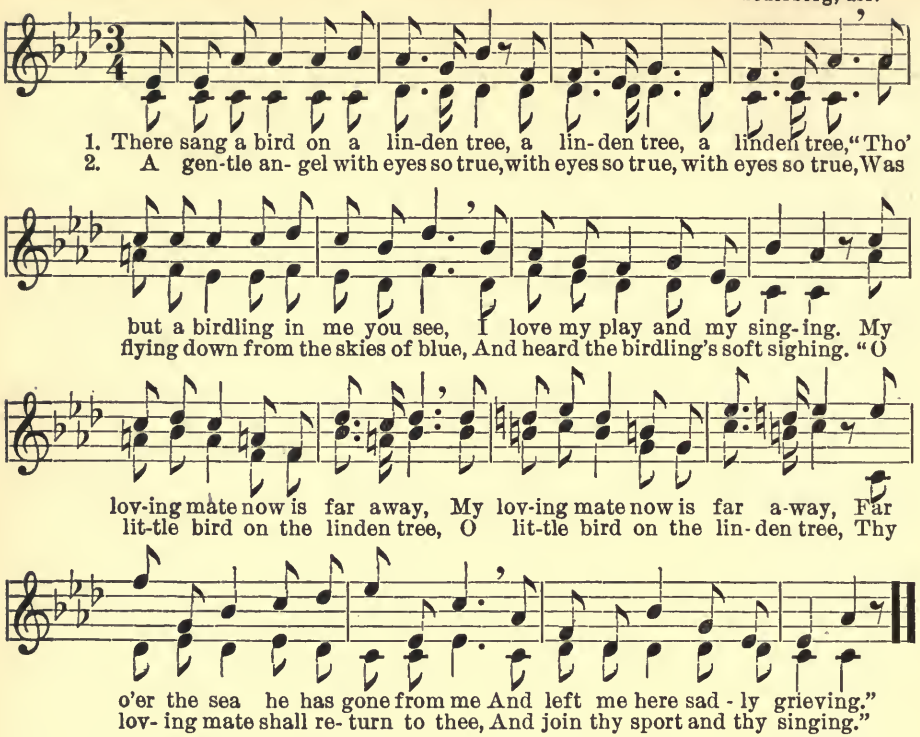



## 126. Exercises in Minor.

School Music Review.

## 127. The Bird's Song.

Söderberg, arr.




## 128. Exercises in Minor.

School Music Review.

## 129. Theme.

"Arminius." Max Bruch.

## 130. The Flowers that Bloom in the Spring.

Alice E. Allen. "Mikado." A. S. Sullivan.

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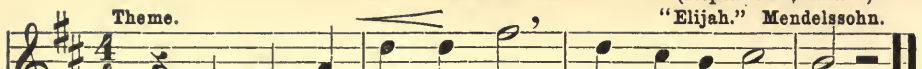
## 131. Vocal Drill.

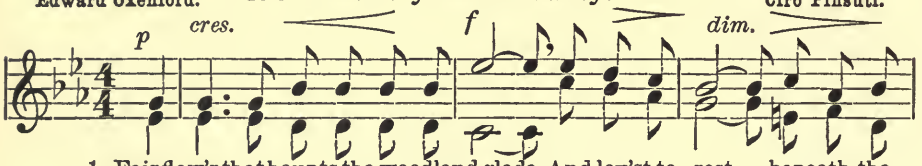
(Repeat in e♭ and e.)

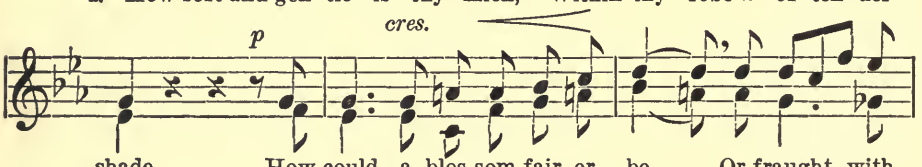
Theme. "Elijah." Mendelssohn.

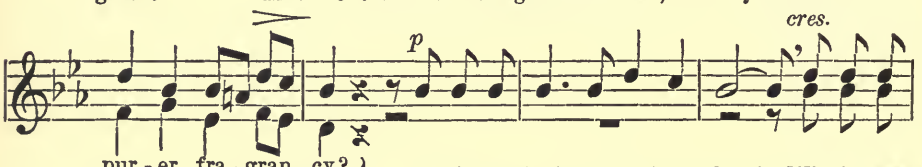


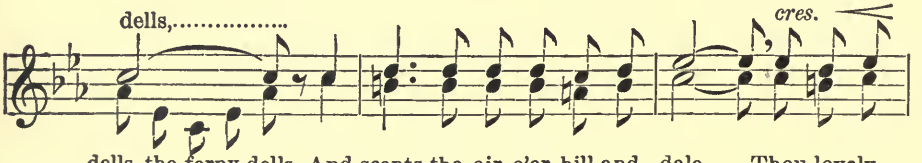

## 132. The Lily of the Valley.

Edward Oxenford. Ciro Pinsuti.



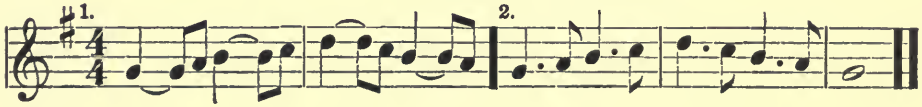





## 133. Contrast in Note Values.

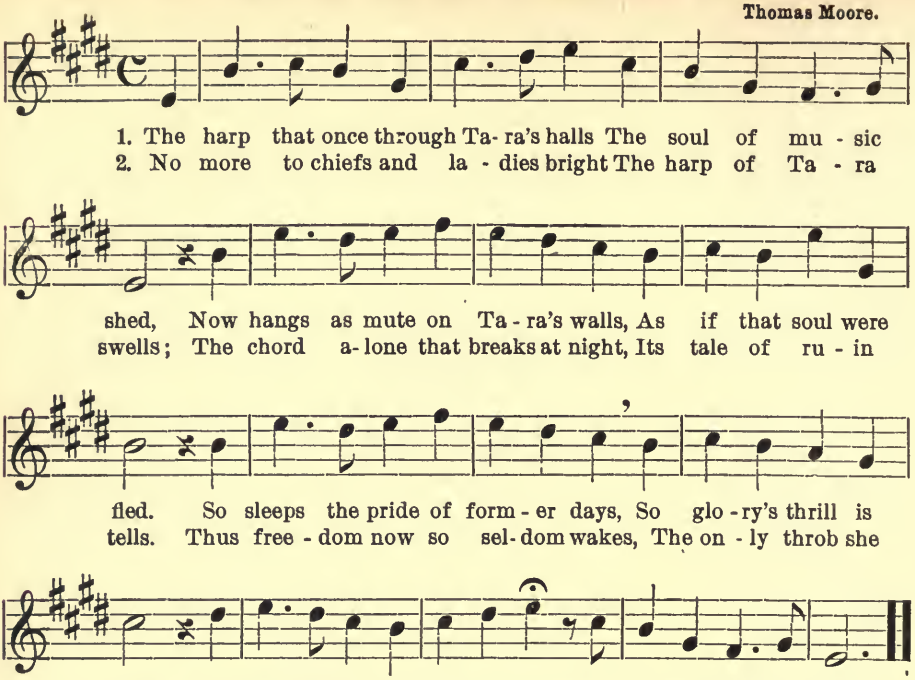
## 134. The Dotted Quarter and Eighth.




## 135. Studies in Syncopation.

## 136. The Harp That Once Through Tara's Halls.

Thomas Moore.




## 137. Melody.

From a Part-Song.

Felix Mendelssohn-Bartholdy.

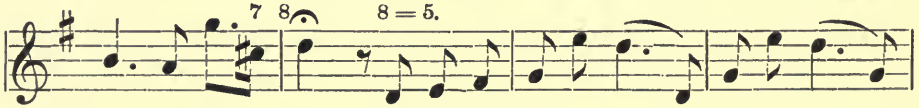
## 138. The Switzer Boy.

John Oxenford. German Folk-song.

1. I'm a mer - ry boy of Swit - zer-land, I'm al - ways bright and gay;
2. All my flock will glad-ly fol - low me, When e'er my horn I blow,

He who be-lieves me not, nought let him say. Out when the
On to the mount-ain top with me they go. When to my

morn- ing breaks, Home when the star awakes Haste I, a Swit - zer boy, Thus
cot I come, Loud cries the lass at home: Where hast thou stayed so long With




sing - ing with joy. } La li - ra, li - ra la..... li - ra, la.....
the mer - ry song. }

li - ra la..... la,..... li - ra la..... li - ra la! Ho li - ra la!

## 139. Vocal Drill.

Ha, ha, ha, ha, ha.....

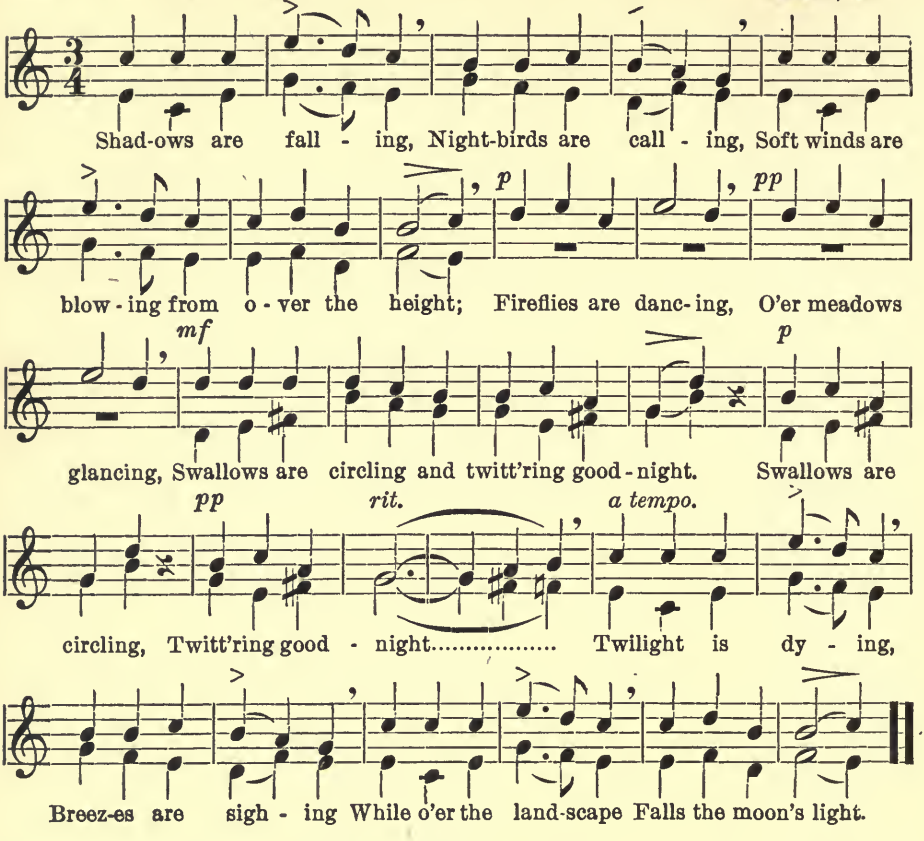
## 140. Study.

N. A. M. NUMBER THREE.

## 141. Shadows are Falling.

Dict. 8 = c¹. 23♯45. 5♯443.

Mozart, arr.




## 142. Morris Dance.

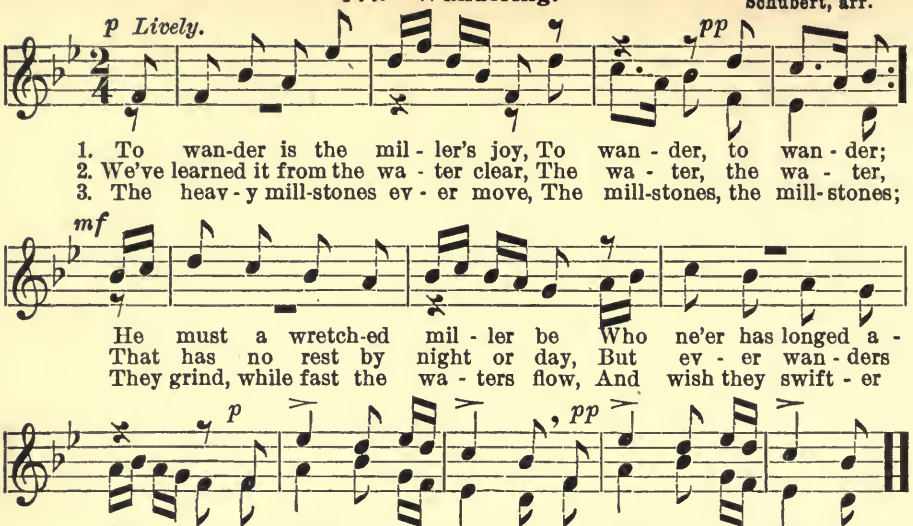
Old English.

N. A. M. NUMBER THREE.

## 143. Studies.

## 144. Wandering.

Schubert, arr.




## 145. The Nightingale.

Reinecke.

## 146. Wynken, Blynken and Nod.

**Eugene Field.** **E. C. Raymon.**

1. Wyn - ken, Blynken, and Nod one night Sailed off in a wood - en
2. The old moon laughed and sang a song, As they rocked in the wood - en
3. All night long their nets they threw For the fish in the twink-ling
4. Wynken and Blynken are two lit-tle eyes, And Nod is a lit - tle

shoe,— Sailed off on a riv - er of mist - y light.....
shoe; And the wind..... that sped..... them all night long.....
foam, Then down from the sky came the wood - en shoe,.....
head, And the wood - en shoe..... that sailed the skies

In - to a sea..... of dew. "Where are you go - ing and
Ruf - fled the waves... of dew; The lit - tle stars were the
Bring-ing the fish - er - men home; 'Twas all so pret - ty a
wee..... one's trun - dle - bed; So shut your eyes while.....

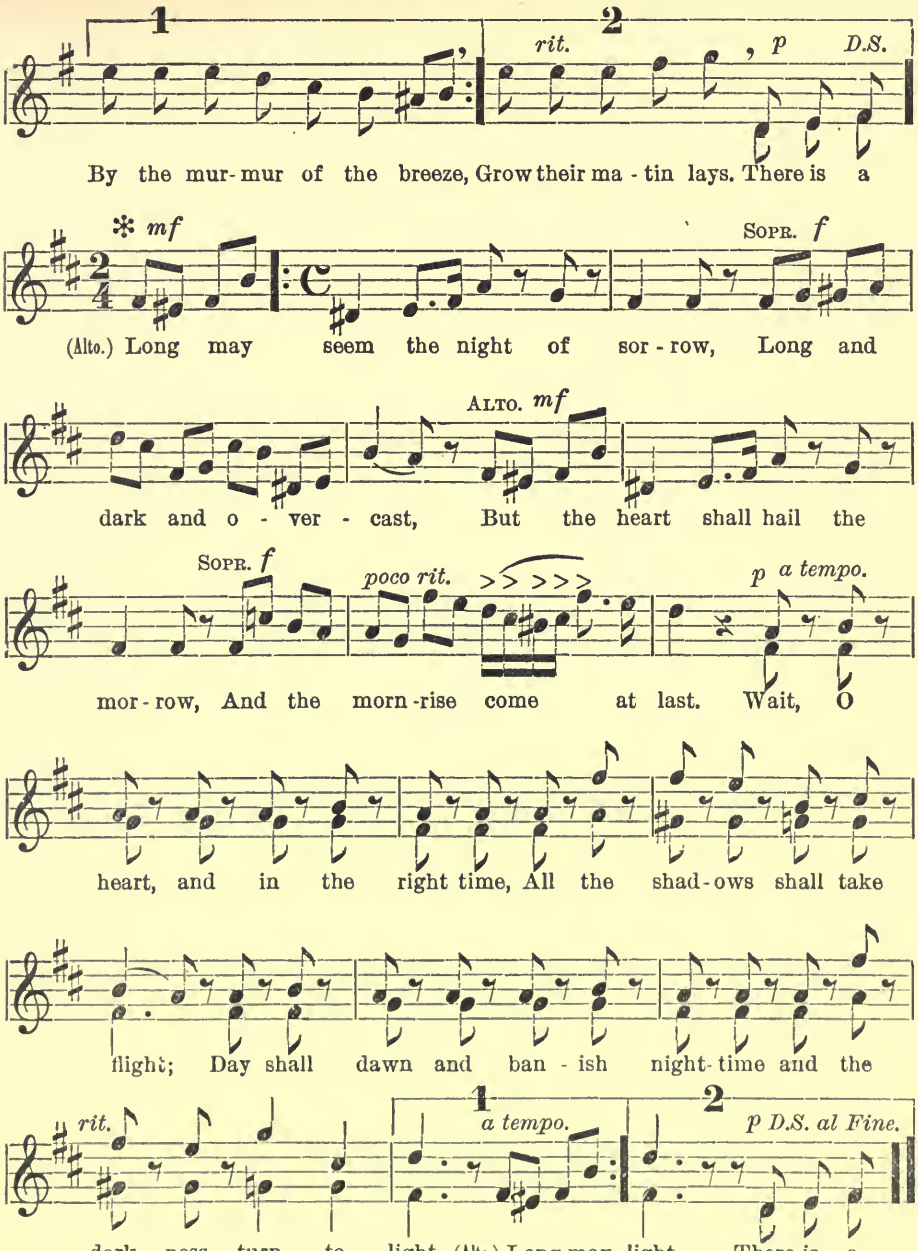
what do you wish?" The old moon asked the three. "We've come to fish for the
her - ring-fish That lived in the beauti-ful sea. "Now cast your nets...wher-
sail,...it seemed As if..... it could not be; And some folks thought 'twas a
Moth - er sings Of won-der-ful sights that be, And you shall see..... the

her - ring fish That live in this beau - ti - ful sea;
ev-er you wish, But nev - er a - feared are wel" So
dream they'd dreamed Of sail - ing that beau - ti - ful sea; But
beau-ti-ful things As you rock on the mist - y sea Where the

Nets of sil - ver and gold have we," Said Wynken, Blynken, and Nod.
cried the stars to the fish-er-men three,— Wynken, Blynken, and Nod.
I shall name you the fish-er-men three,— Wynken, Blynken, and Nod.
old shoe rock'd the fish-er-men three,— Wynken, Blynken, and Nod.

## 147. Morn Rise.

Stephanie Gavotte. Czibulka.


1
2
rit.
p
D.S.
By the mur-mur of the breeze, Grow their ma-tin lays. There is a
mf
Sopr. f
(Alto.) Long may seem the night of sor-row, Long and
Alto. mf
dark and o-ver-cast, But the heart shall hail the
Sopr. f
poco rit.
p a tempo.
mor-row, And the morn-rise come at last. Wait, O
heart, and in the right time, All the shad-ows shall take
flight; Day shall dawn and ban-ish night-time and the
rit.
1
a tempo.
2
p D.S. al Fine.
dark-ness turn to light, (Alto.) Long may light. There is a

## 148. Studies in Rhythm.

### BUGLE CALLS.

1. "Extinguish Lights."

*Slowly.*

2. "Close."

3. "Guard."

4. "Advance."

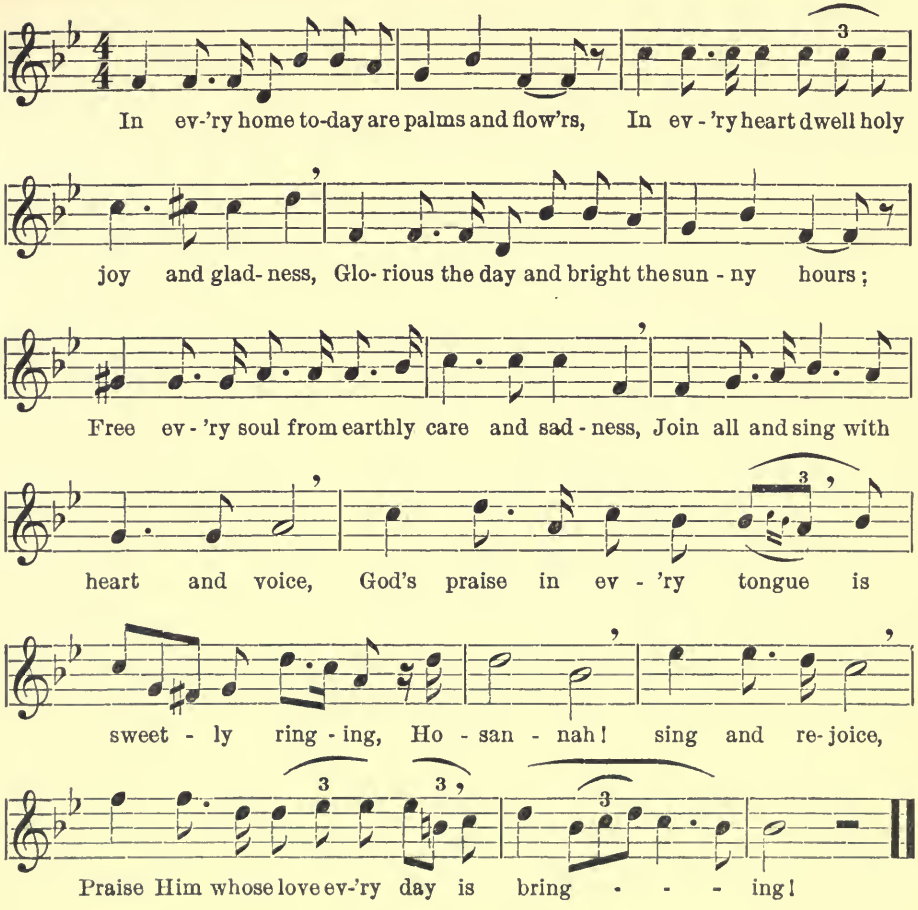
5. 'Extend."

6. "Salute the Guard."

W. A. M NUMBER THREE

## 149. The Palms.

Faure.




## 150. Melody.

Heinlein.

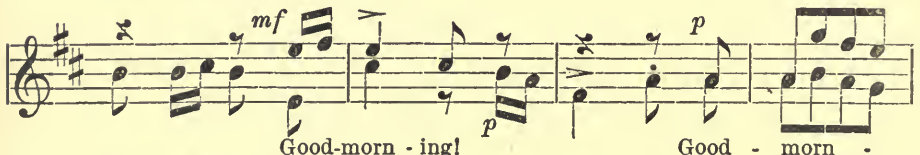
## 151. Good-Morning.

*Moderato, with kindly expression.* Abt.

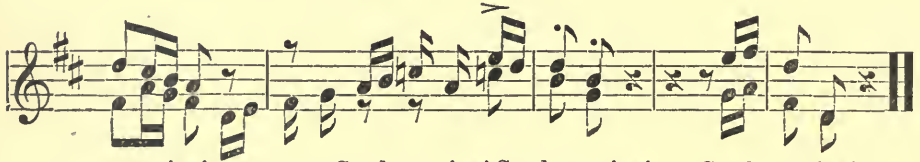
1. There, rub your eyes and now look out! The swal-lows chirp in
2. Now sound the wood-notes sweet and clear, The mer - ry sheep bells
3. Now all is stir - ring, near and far, God's wor - ship - pers all

mer - ry rout, The larks are sing - ing in the air,
tin - kle near, And in the tow - er as they ring,
crea - tures are, Come, sleep - er, thou hast slept too long,
The larks..... are
And in..... the
Come, sleep - er,

The flow - ers smil - ing ev - 'ry - where.
The bells a joy - ous greet-ing leaves.
A - rise and join the grate-ful song.
sing - ing in the air,
tow - er as they ring,
thou hast slept too long,
The flow - ers
The bells..... them -
A - rise..... and

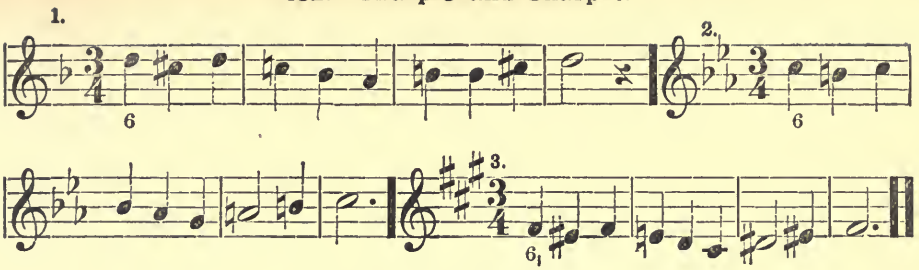



Good-morn - ing! Good - morn -
smil - ing ev - 'ry - where. Good - morn - ing! Good - morn -
selves a - mong the caves.
join the grate - ful song.



- ing! Good-morning! Good-morning! Good-morning!
- ing! Good-morning! Good-morning! Good-morning!

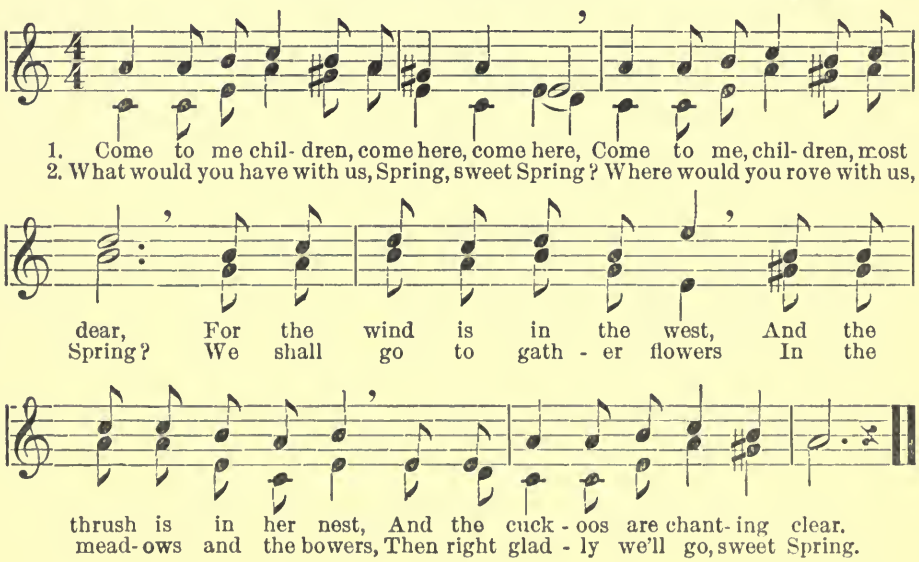
## 152. Sharp-5 and Sharp-4.




## 153. Flat-3 and Flat-6.

## 154. Spring, Sweet Spring.

Old English, arr.

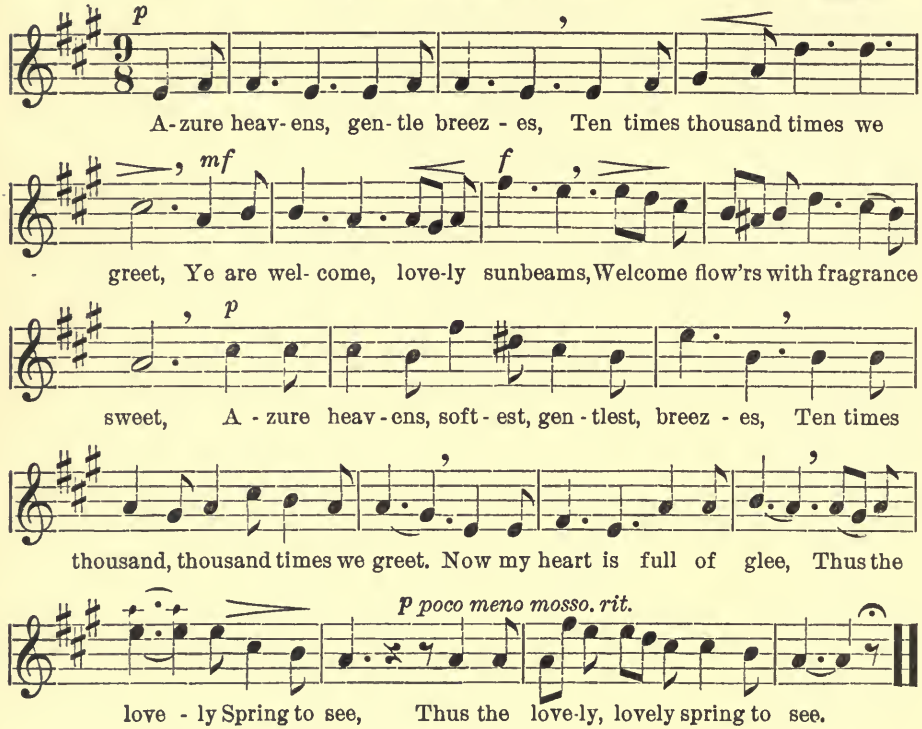


# VIII. NINE-PART RHYTHM.

Nine-part measures may be regarded as three three-part measures in one or as the compound of three-part measure with the beat divided into three equal parts. The accents are *loud soft soft, light soft soft, light soft soft.* It is usually sung with three beats in the measure and is suited to graceful melodies.

### 155. Spring's Arrival.

Reiser.

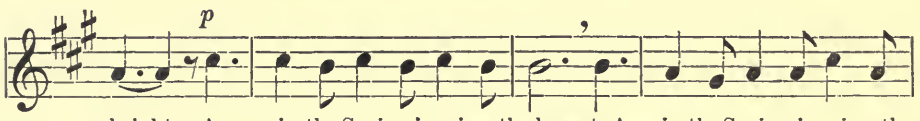



### 156. Exercises.

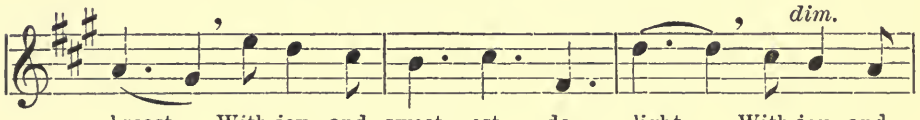
## 157. The Woods.

*Andante.* **Mendelssohn.**

See how the woods in green are drest, The heav'n a- gain with sunshine




bright. A - gain the Spring inspires the breast, A-gain the Spring inspires the



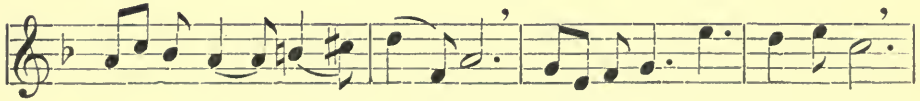

breast With joy and sweet - est de - light, With joy and

sweet - est de - light,..... With joy and with de - light.

## 158. May.

**T. D. Miller.** **Dantu, arr.**

1. Welcome, wel-come, love - ly May! Breath so sweet and smiles so gay;
2. Welcome, vio - lets, sweet and blue, Drinking cups of morn-ing dew!



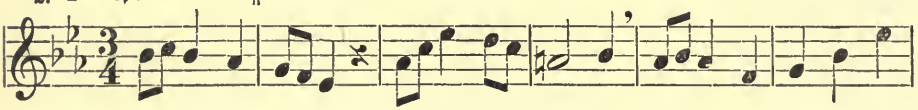
Sun and dew, and gentle show - ers, Welcome, welcome, month of flow'rs!
Welcome lambs so full of glee, Welcome, too, my bus - y bee!

Welcome, welcome, love- ly May! Breath so sweet and smiles so gay.

## 159. Studies.

1. 1 = $e\flat$. 5647$_1$. 32$\sharp$12.

2. 1 = $e\flat$. 468. 6$\sharp$45. 563.



3. 1 = $e\flat$. 181. 22$'$8.

4. 85. 83.

5.

6. J. S. Bach, arr.

## 160. Air with Variations.

Welsh Melody.

## 161. Dance of the Elves.

G. Attwood, arr.

## Dance of the Elves.—Concluded.

## 162. Melody.

H. Smart.

## 163. Ten Thousand Times Ten Thousand.

Dykes.

## 164. Prayer of the Fishermen's Children.

Chas. J. Rowe. "Zampa." Herold, arr.

## 165. Summer Night.

A. Ergmann.

## 166. Study.

## 167. Vocal Drill.

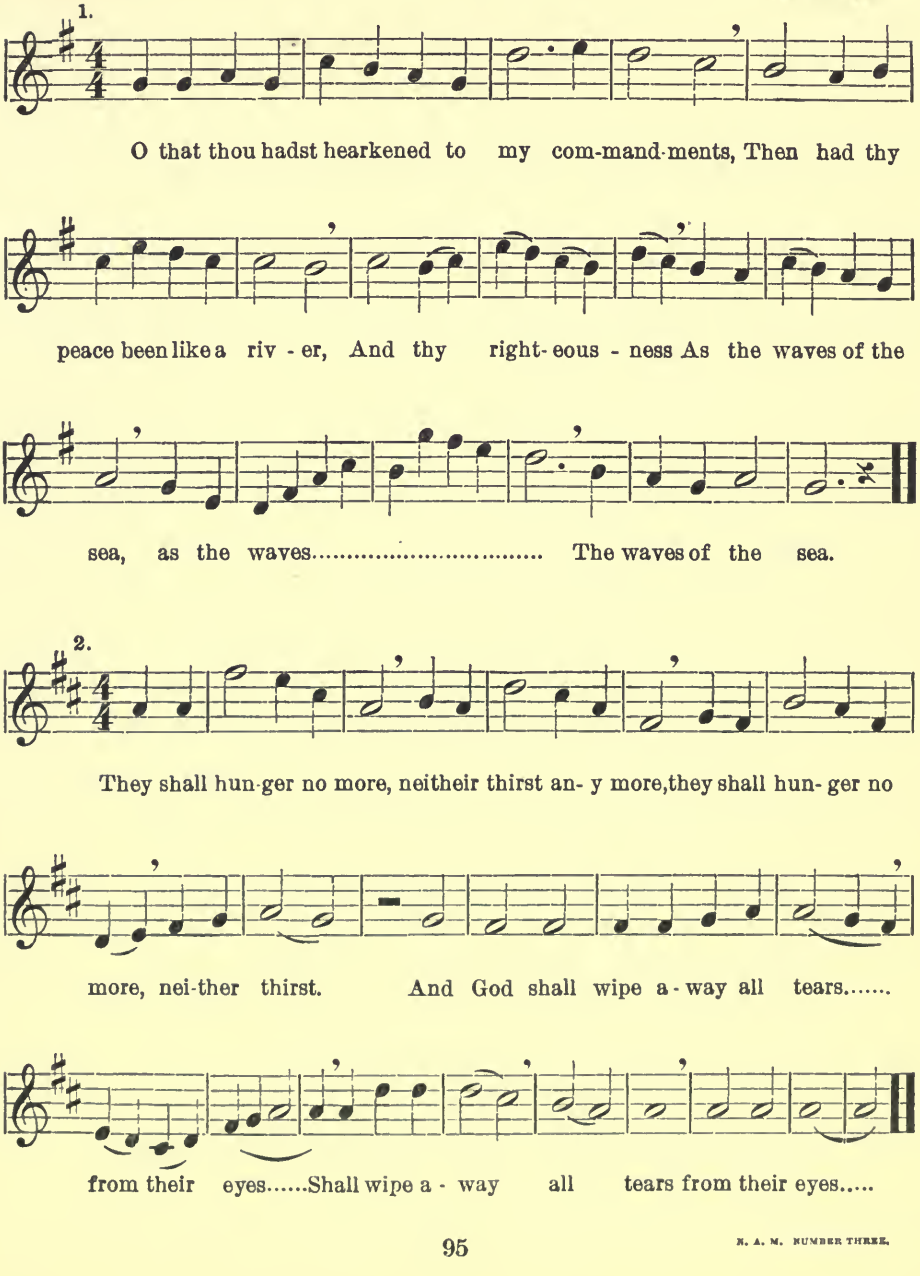
## 168. Chanson Normandie.

## 169. Melody.

E. H. Lemare.

## 170. Two Themes from "The Prodigal Son."

A. Sullivan.



Eva J. Beebe.

*Allegro molto.*

1. Hail, all hail, all hail to thee, Oc - to - ber! Gay - est month in
2. O'er the brown and mos-sy, mos-sy fenc - es, See the nim - ble
3. Grapes in rich and pur-ple, pur-ple clus-ters Peep from out the

*Moderato.*

all the year,..... Gay - est month in all the year! Wel-come,
squir-rel jump!..... See the nim - ble squir-rel jump! Treas-ures
frost-nipped leaves,... Peep from out the frost-nipped leaves. Gold - en

wel-come harvest fruit and frost-flow'r, Painted leaf and sky so clear.
for his co - sy win-ter store-house Makes his cheeks so full and plump.
pump-kins in the yel-low corn-fields, Lie a - mong the ri - pened sheaves.

Gold and crim - son are thy ban - ners, Float - ing thro' the for - est
Gold - en rod and scar - let ber - ry, Fringe the road - side all the
Ap - ples from the lad - en branch-es, Bend - ing o'er the gar - den

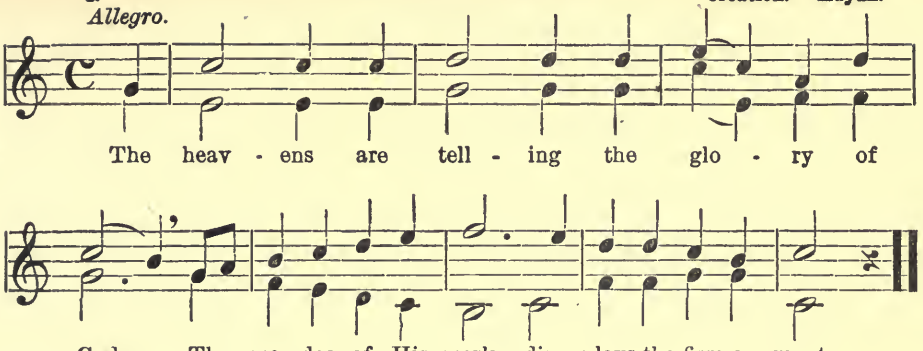
halls, While o'er mead - ow, wood and lake - let, Now the am - ber
way, Sil-vered fern and pur - ple as - ter, Min - gle with their
wall, Ro - sy-cheeked and rus - set coat - ed, In the au - tumn

sun - shine falls, Now the am - ber sun - shine falls.
col - ors gay, Min - gle with their col - ors gay.
grass - es fall, In the au - tumn grass - es fall.

## 172. Four Themes.

1. *Allegro.*

"Creation." Haydn.

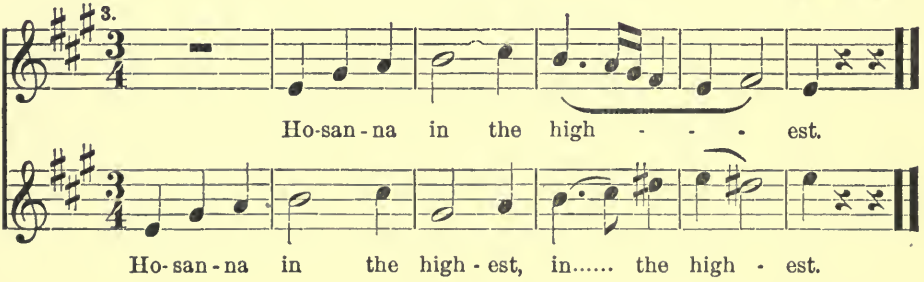



"Lohengrin." Wagner.

2.

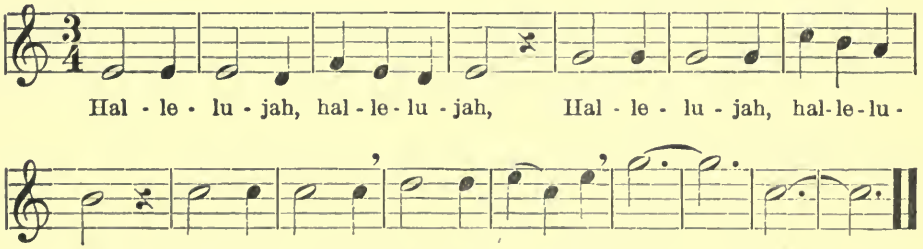
Palestrina.

3.




4.

"Prodigal Son." A. Sullivan.



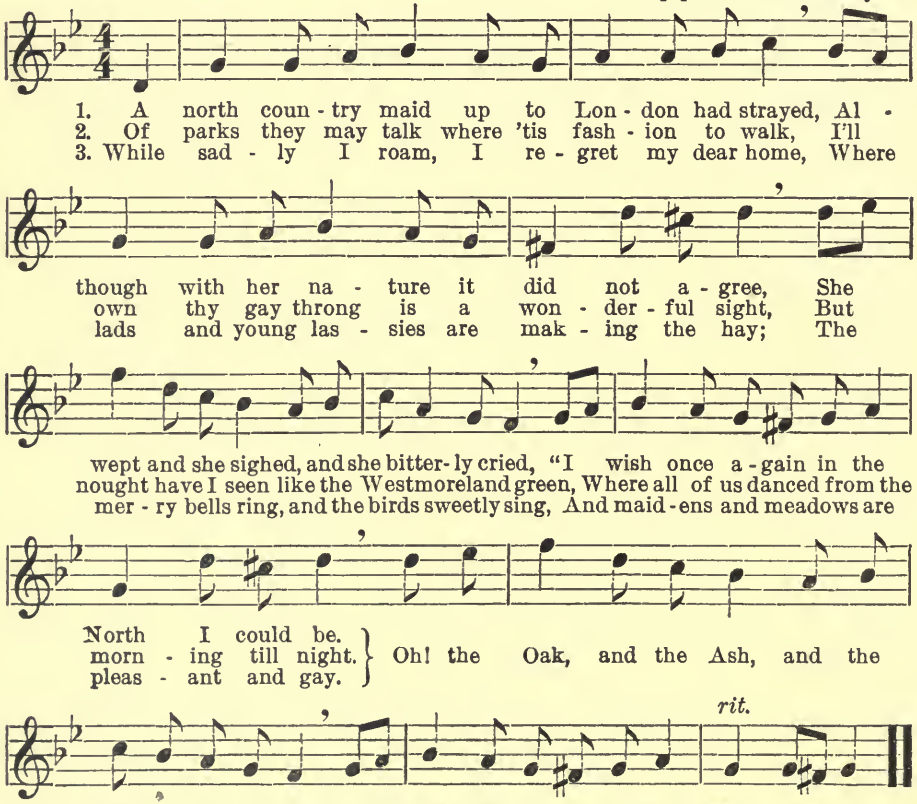



M. A. M. NUMBER THREE.

## 173. Gregorian Tones.

## 174. The Oak, and the Ash, and the Bonny Ivy Tree.

Air popular in 17th Century.



## 175. Two Subjects.

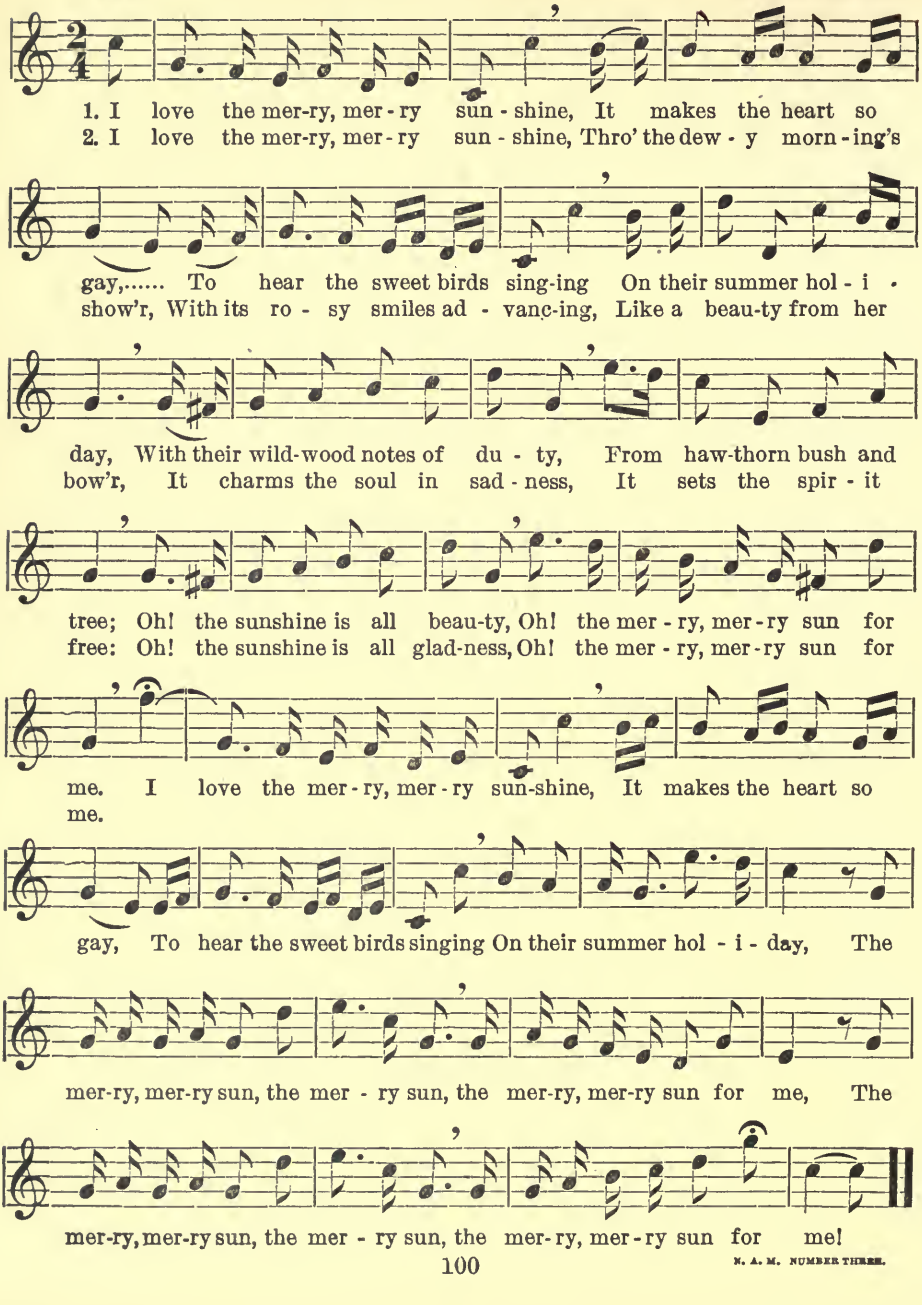
J. S. Bach.

## 176. Two Themes from "The Creation."

Haydn.

## 177. I Love the Merry Sunshine.

J. W. Lake. Stephen Glover.

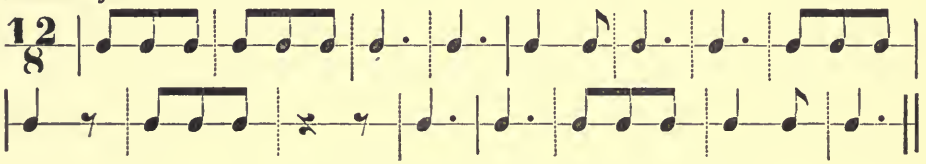


# IX. TWELVE-PART RHYTHM.

Twelve-part measure is a compound of four-part, with three divisions to each beat. It may be considered practically as four measures of $\frac{3}{8}$, or two measures of $\frac{6}{8}$ time.

## 178. Exercises in $\frac{12}{8}$ Rhythm.

Intone in *g*.



## 179. How Lovely is the Face.

1 = *g*. 3♯45. 287.

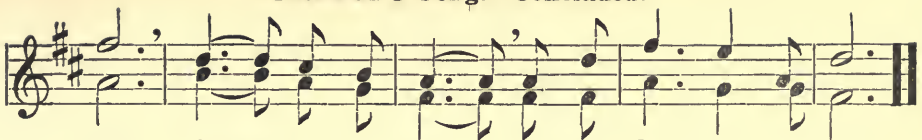
Handel, arr.

## 180. Studies.

## 181. Boatman's Song.

Franz Abt.

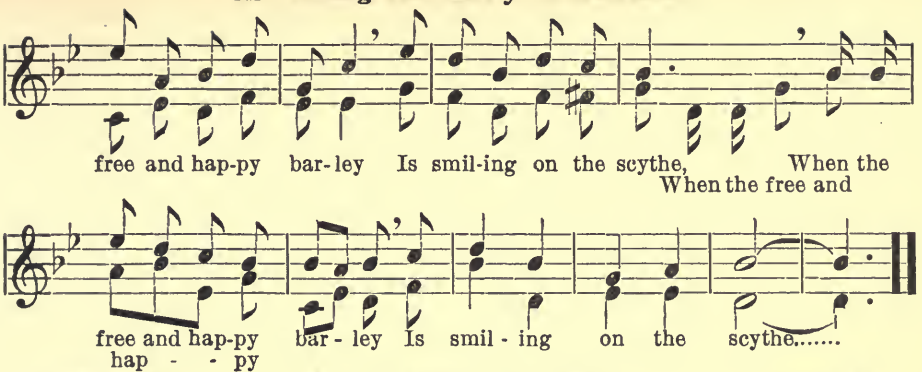
## Boatman's Song.—Concluded.




## 182. Studies.

## 183. All Among the Barley.

Elizabeth Stirling.




17th Century.

## 183. Begone, Dull Care.

Old English.

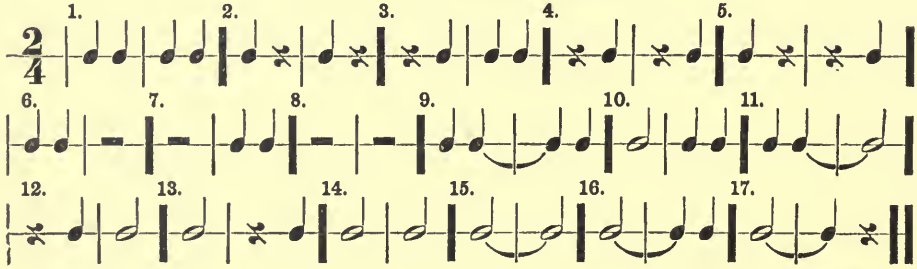
## 184. Where the Bee Sucks.

Shakespeare. Dr. Arne.

## 185. Studies.

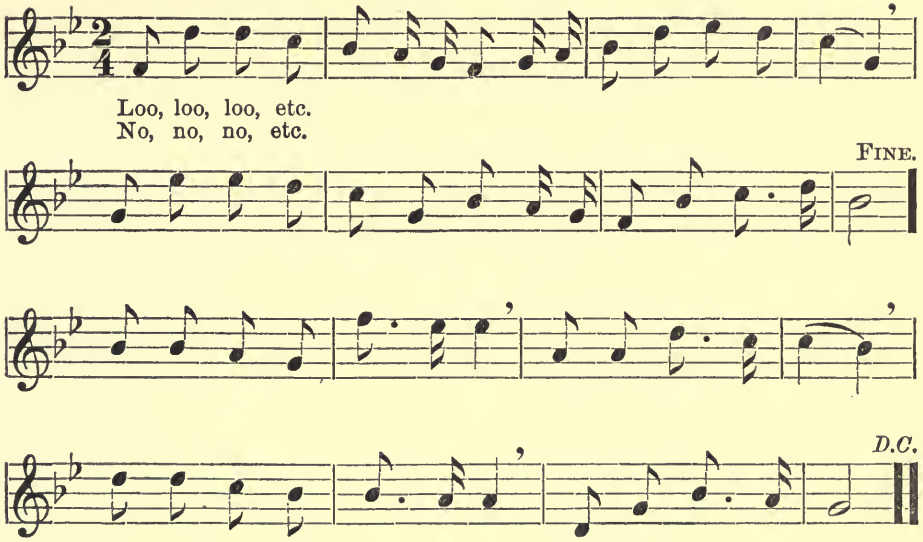
## 186. Scenes That Are Brightest.

## 187. Drill. 2-part Rhythm.



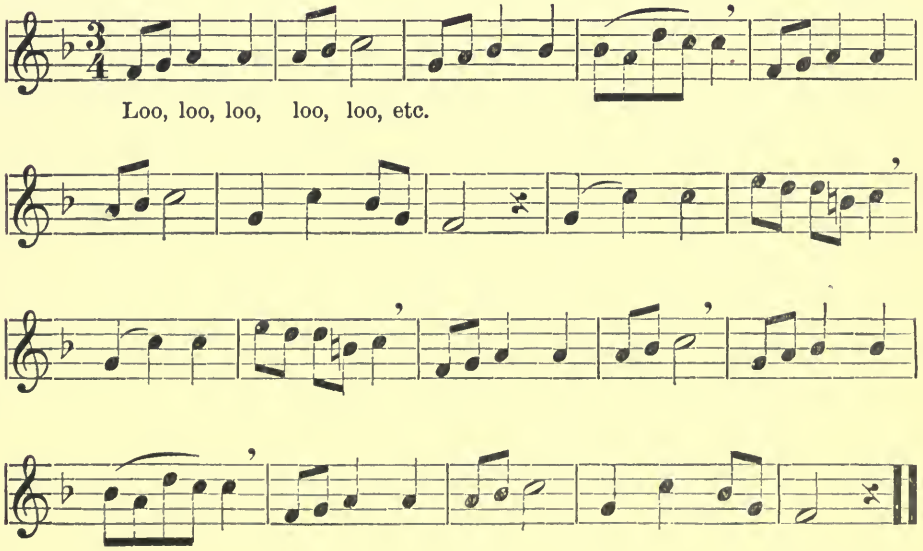
## 188. The Red Sarafan.

Russian.



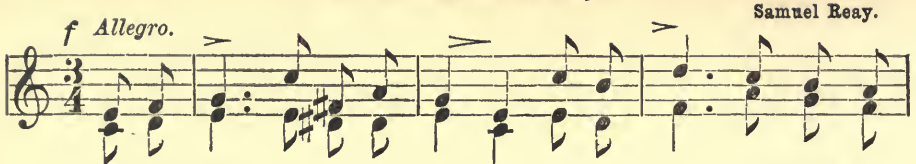

## 189. Folk-song.

Bohemian.



## 190. The Dawn of Day.

Samuel Reay.




1. Come and watch the day-light dawn - ing O'er the mount - ains bleak and
2. Come, thy foot should ne'er be wea - ry, Nev - er tired, thy wake - ful

gray, Come and see the pur-ple morn-ing, Tinge their sum-mits far a - way.
eye, Earth should ne'er seem dark or dreary, When the morn-ing gilds the sky.

Gai - ly sounds the voice of glad - ness O'er the vale and through the
Birds shall plume their wings be - side thee, Gai - ly warb - ling ov - er -

grave, Not a sin - gle note of sad-ness Tells of aught but peace and love.
head, Sunbeams thro' the green leaves guide thee, Where thy steps may safely tread.

Tra la..... la la, tra..... la la, tra..... la la la la..... la, Tra
Tra la la la la, etc.

la..... la la, tra..... la la, tra la..... la la la la.
la la la la, etc.

## 191. Studies.

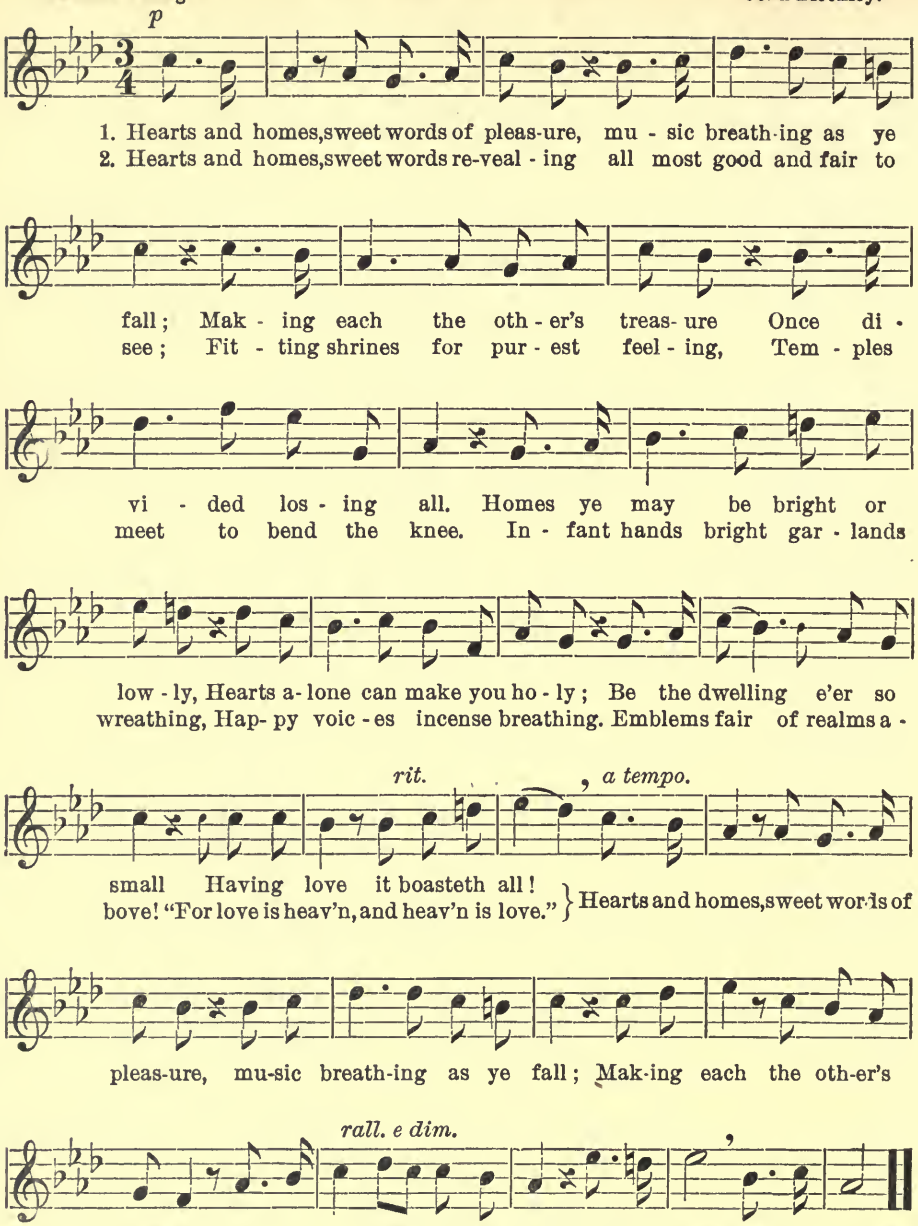
1. A. Dvorak.

2. Sailor Song. "Water Music." Handel.

3. Fugue Subject. Gounod.

## 192. Hearts and Homes.

Charlotte Young. John Blockley.

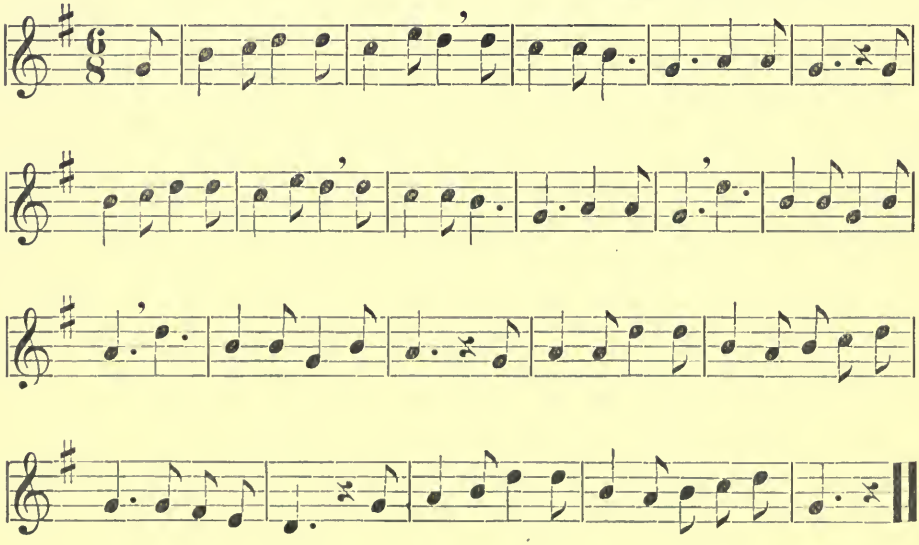


## 193. Carnival of Venice.

Celebrated Melody.

## 194. La Carmagnole.

Song of the French Revolution.



## 195. Huntsmen's Chorus.

"Der Freischuetz." Von Weber.

## Huntmen's Chorus.—Concluded.

## 196. La Vera Sorrentina.

## 197. The Bird's Farewell.

Abt.

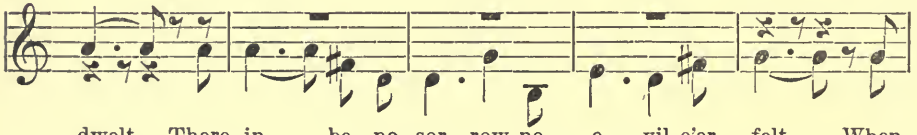
1. Who taps on the roof there, my children now tell? Fare - well,..... the storks
2. Down there in the gar- den the night-in-gale sings, Fare - well,..... lit - tle
3. The swallows look in at the window once more: Fare - well,..... dear - est

an - - swer, we tap ..... for fare - well.. Fare - well then, O
gar - - den, we spread..... out our wings. The hedg - es a -
chil - - dren, the sum - - mer is o'er. So close to your

Farewell, the storks an-swer we tap for fare- well.
Farewell lit - tle gar-den, we spread out our wings.
Farewell, dear - est children, the sum - mer is o'er.

town and ye towns- peo - ple gay, Ye mead- ows, ye marsh- es, we
round us are wast - ed and drear; They shel-tered us well when the
win - dow we fast - en'd our nest, And well did you wel-come each

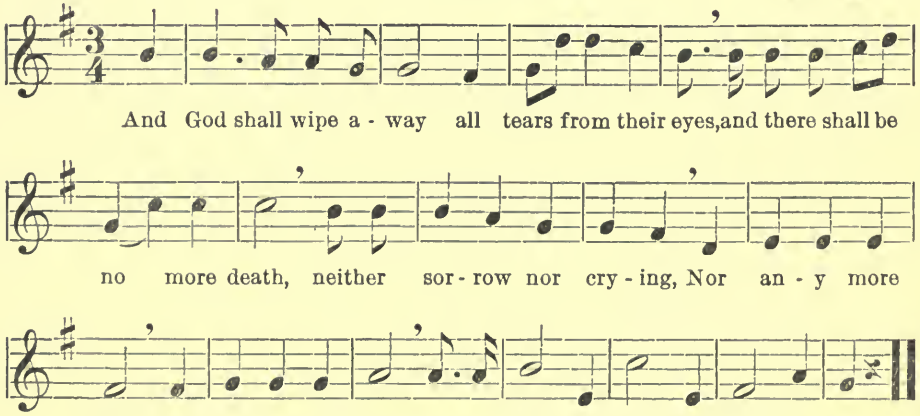
fly far a - way. May God.... bless the cot - tage on which we have
sum- mer was here. Now all..... are so wea - ry, we part with-out
ti - ny young guest, Re - joic - ing to hear my low twit - ter - ing



dwelt, There- in be no sor - row, no e - vil e'er felt. When
pain, For all in the spring shall be glad-some a - gain. We
call; And then you have nev - er dis - turb'd us at all. So

## 198. Theme.

A. R. Gaul.

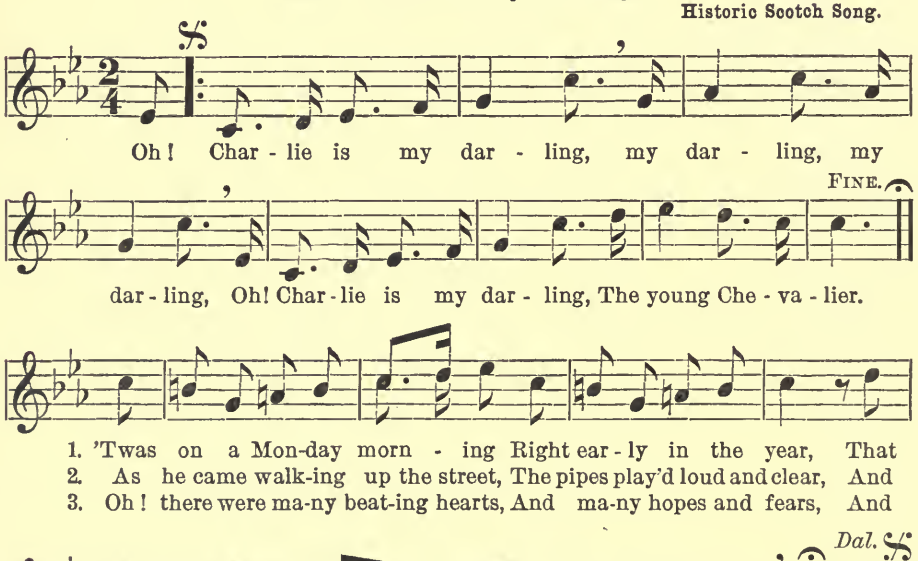


## 199. Rhythmic Drill.

NOTE. In this and similar drills the teacher may sometimes sing any one of the examples for recognition by the pupils. The latter should say which example was sung.

## 200. Charlie is My Darling.

Historic Scotch Song.



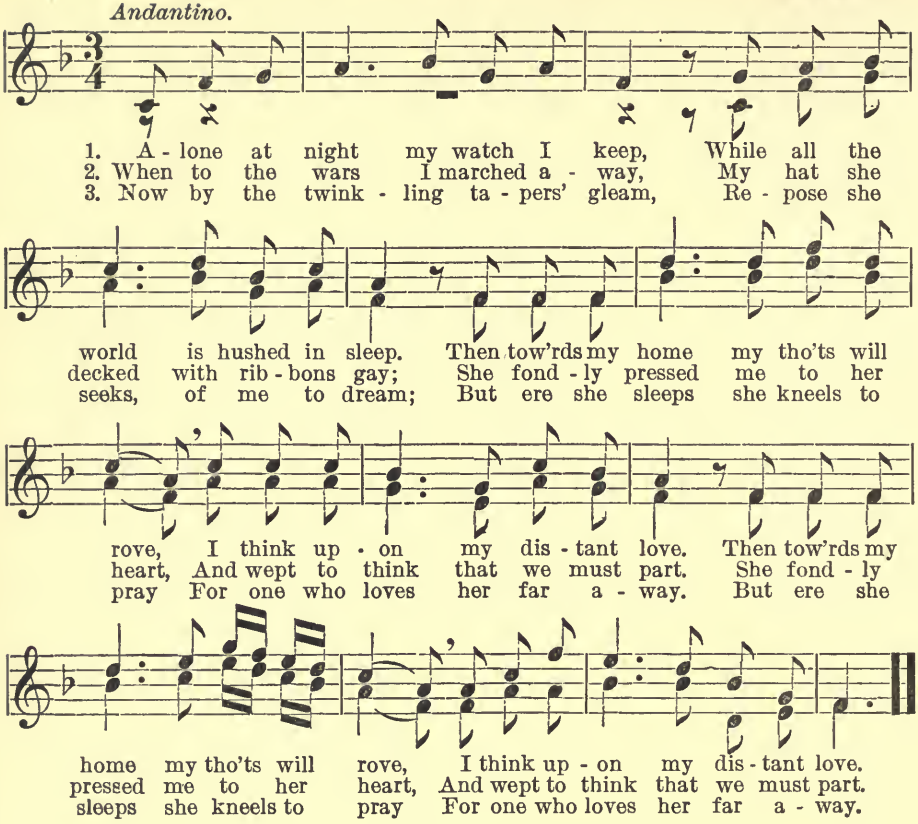
## 201. The Blue Sky.

Fr. Abt.

## 202. The Sentinel.

Folk-song.

*Andantino.*




## 203. Drills in $\frac{3}{8}$ Rhythm.

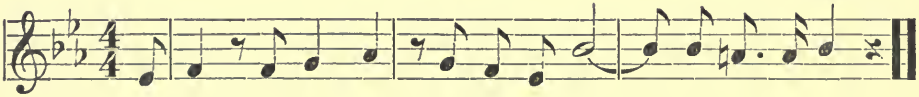
## 204. Melody.

Haydn.

*March time.*

## 205. Themes.

1. Handel.



But thanks, but thanks, thanks, thanks be to God, thanks be to God.

2. Bordogni.

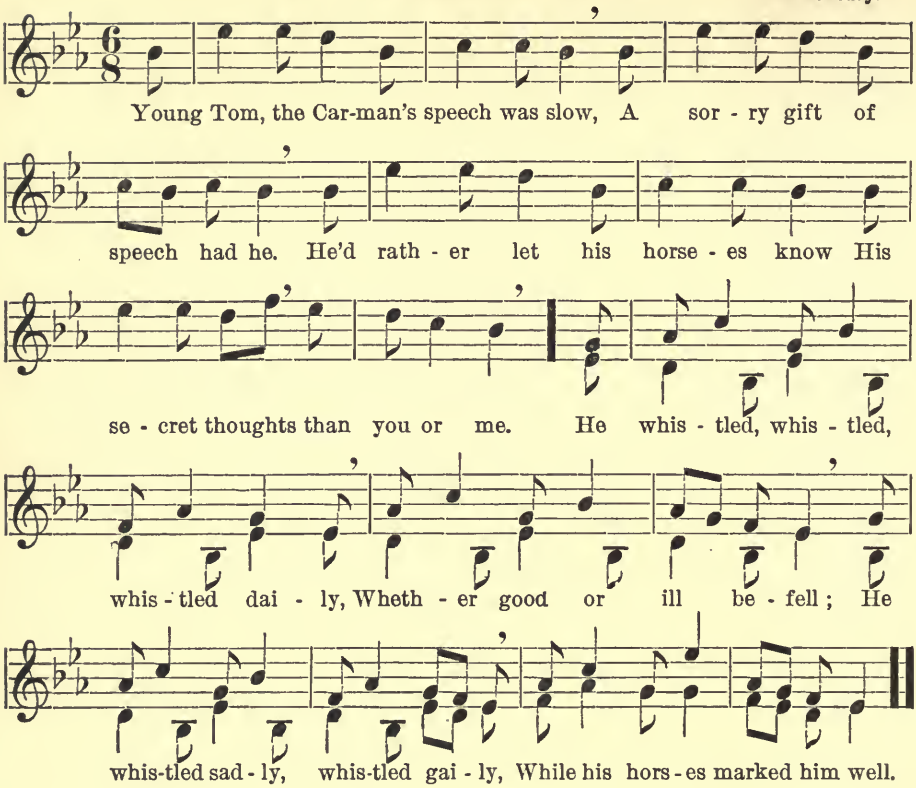
3. Palestrina.

Praise and glo - ry be to Thee, O Lord.

Praise and glo - - ry be to Thee.

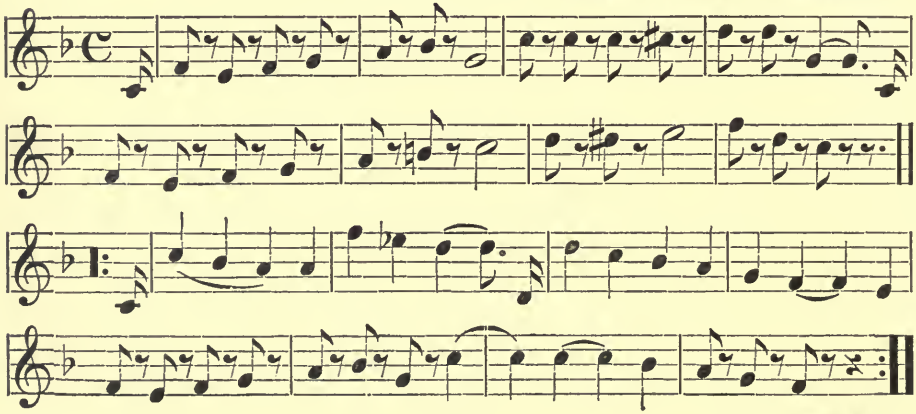
## 206. The Carman's Whistle.

16th Century.




## 207. Theme.

Sonata, Op. 14, No. 2. Beethoven.

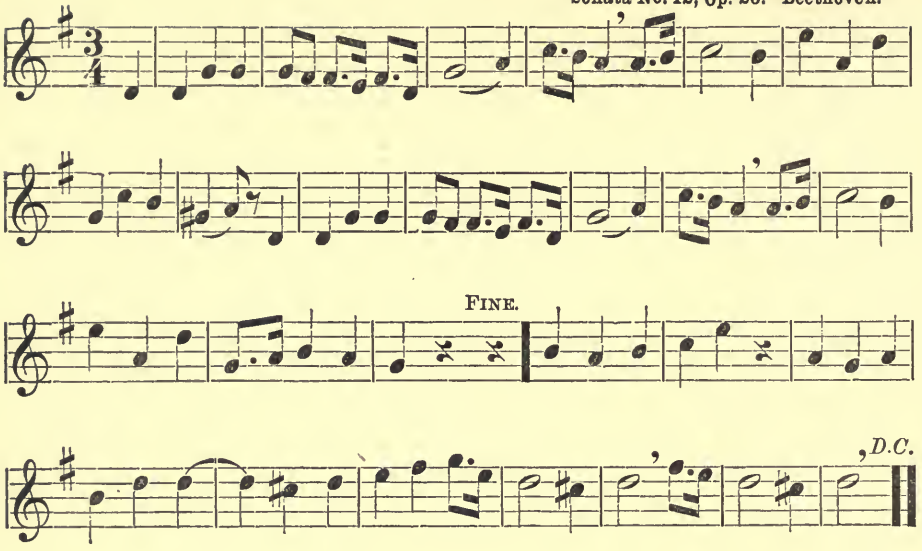


## 208. Old Jack Frost.

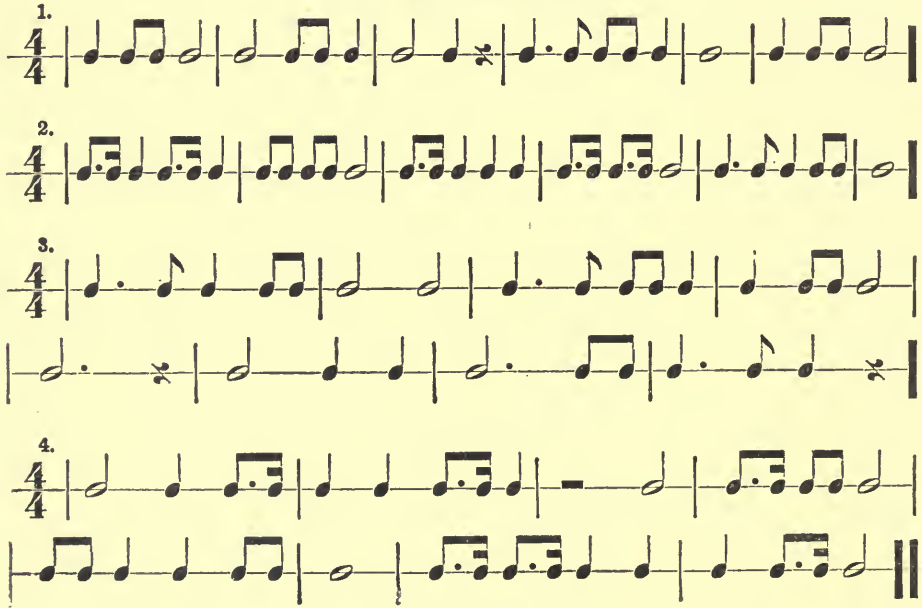
Edward Oxenford. A. Scott Gatty.

## 209. Andante.

Sonata No. 12, Op. 26. Beethoven.



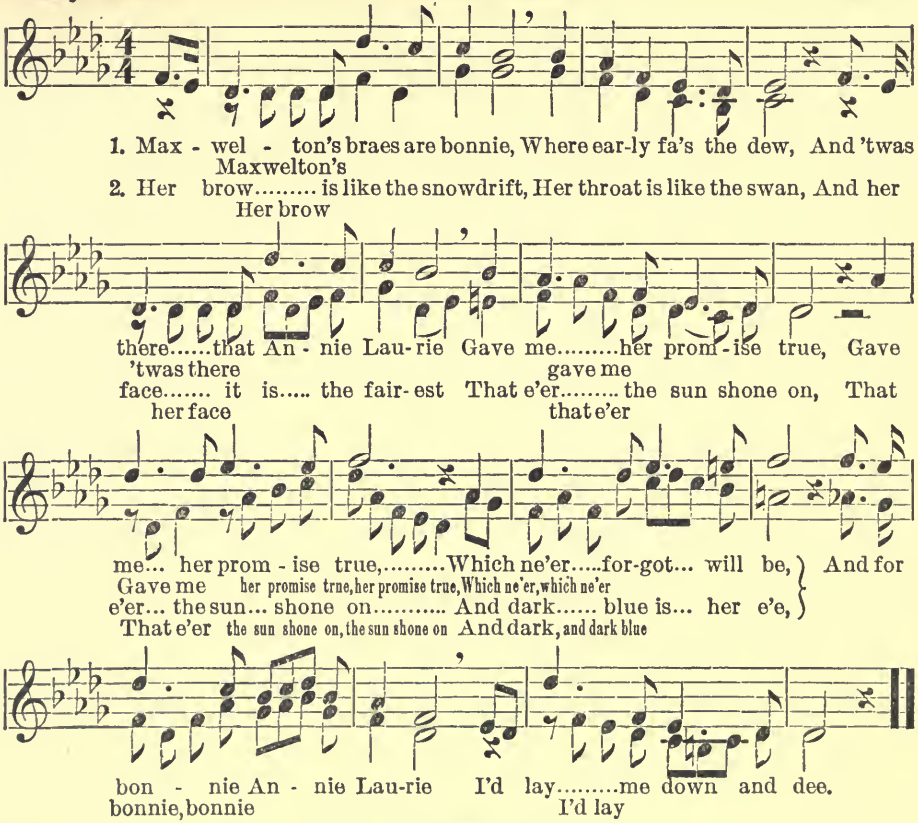

## 210. Rhythmic Tests.



Lady John Scott.

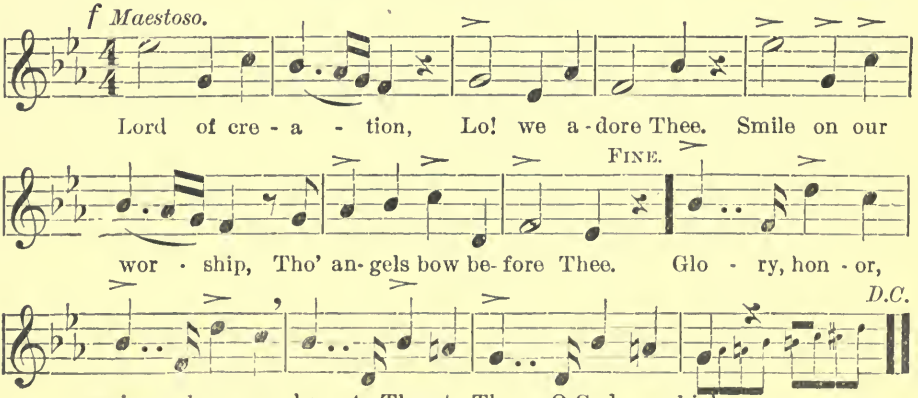
## 211. Annie Laurie.

Arr.




## 212. Lord of Creation.

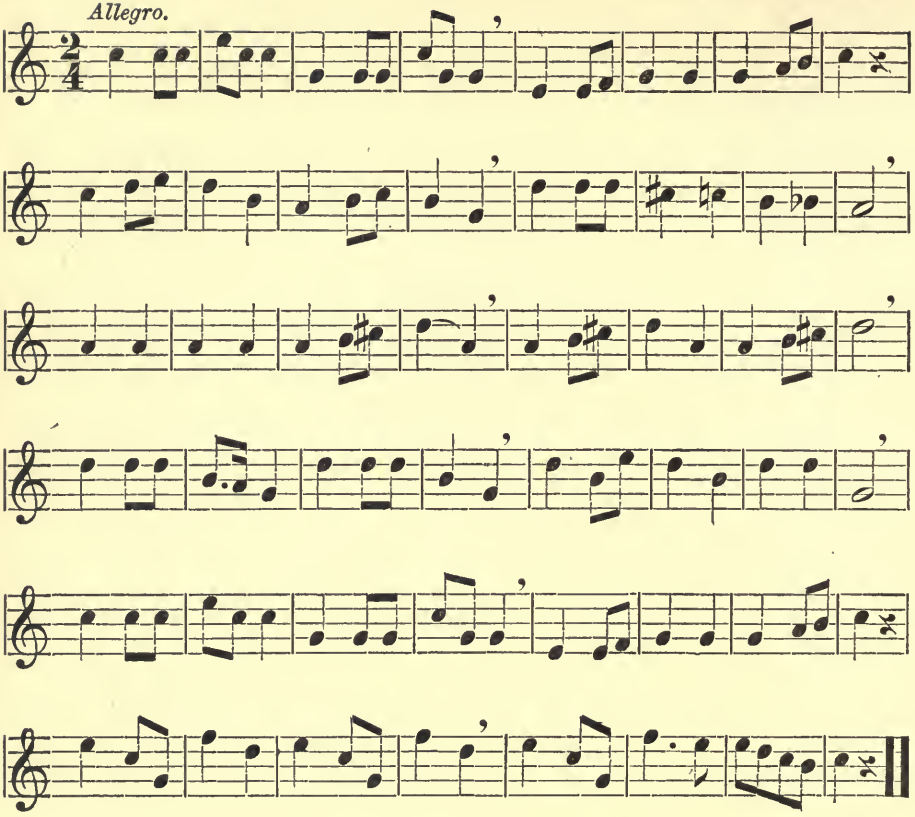
Donizetti.



## 213. Melody.

"Don Juan." Mozart, arr.

*Allegro.*



## 214. Contrasted Rhythms.

TRIPLETS AND DUPLETS.

## 215. Lullaby from "Erminie."

Jakobowski.

## 216. Exercises for Dictation and Ear Training.

1 = *g*. 167|15|1. 37|16♯45. 55|6|♯4|5|. 126|47|1. 15♭653. 342♯12. 23♯123. 37|13♯2.

8 = *b*♭ 58♭768. 5856♭76. 3'3645. 55'♯4'5'4'3'. 85♯425. 55'♯4'5'8. 82'♭3'78. 5♭682'3'.

1 = *a*. 12♭35|1. 15♭651. 33|6|5|3. 3525|1. 5|♭6|17|3. 5|5♯465. 52♭312. 37|1♭7|6|.

8 = *e*'♭. 18♭7678. 15♭658. 14♯451. 32♯125. 16♯568. 3♯2365. 52'231. 12♭3243.

1 = *f*. 15|♭6|53. 35|♭6|5|5. 655|♭6|5|. 18♭76♭7. 15♭645. 12♭314. 142♭35. 81♭27|1. 18. 7|7. 6|6. 5|5. 6|6. 7|7. 18.

8 = *d*'. 81♭37|1. 56♭758. 82'8♭76. 532♭32. 12♭316. 15♭645. 81♭27|1. 15♯45♭6.

1 = *a*. 15♭645. 55|♭6|5|1. 1♭27|13. 16♯5623. 237|15|. 25127|6|. 25|♭6|5|4|3|. 4|5|♭6|5|1.

8 = *c*. 8♭2'783'. 3'3♯435. 5♭6431. 86♯568. 82'♭3'♭38. 1♭2145. 16♯561. 12♯123. 81. 2'2. 3'3. 4'4. 44'. 33'. 22'. 18.

## 217. Holy, Holy.

Spohr.

## 218. Two Themes.

1. "Flying Dutchman." Wagner.

2. "Parsifal." Wagner.

## 219. Two Andantes.

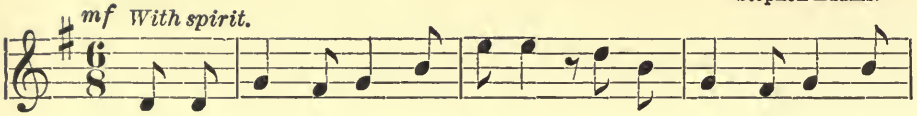
1. Sonata No. 30, Op. 109. Beethoven.

2. Sonata No. 27, Op. 90. Beethoven.

*Slowly.*

## 220. We All Love Jack.

Stephen Adams.




1. When the ship is trim and read- y, And the jol - ly days are
2. When he goes our hearts go with him As he sails from port to
3. When he's sail'd the world all o - ver And a - gain he steps a -

done, When the last good-byes are whis- per'd, And
port, When the storm - y winds are blow - ing May his
shore, There are scores of friends a - wait - ing To

Jack a-board has gone, The ship sails off so gai - ly And
ship prove good and taut! And as o'er the sea he trav- els, The
love him all the more, For his face is bright and cheer - y, And a

leaves a foam - ing track, And all the lands-men en - vy him, our
mer-maids down be - low Would give their crys - tal king - dom just for the
home he'll nev - er lack, And ev - 'ry one will wel- come him, for we're

brave and gal - lant Jack, And all the lands-men en - vy him our
love of Jack, I trow, Would give their crys- tal king-dom just for the
glad to see him back, And ev - 'ry one will wel-come him for we're

## We All Love Jack.—Concluded.

## 221. Intoning. The Vowels e and i.

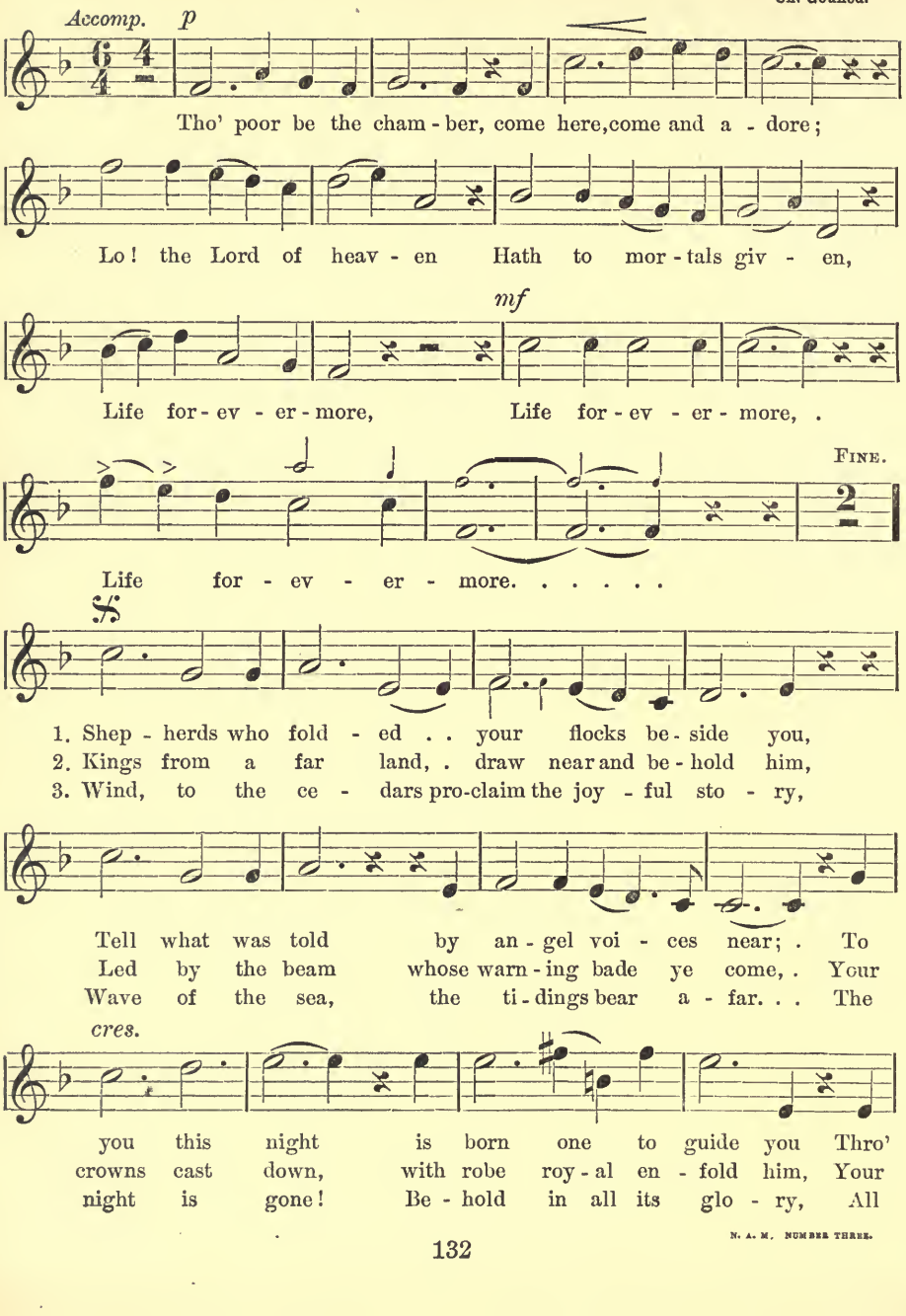
(1) Listen my children and you shall hear
Of the midnight ride of Paul Revere,
(2) On the eighteenth of April, in Seventy-five;
(3) Hardly a man is now alive
(4) Who remembers that famous day and year.

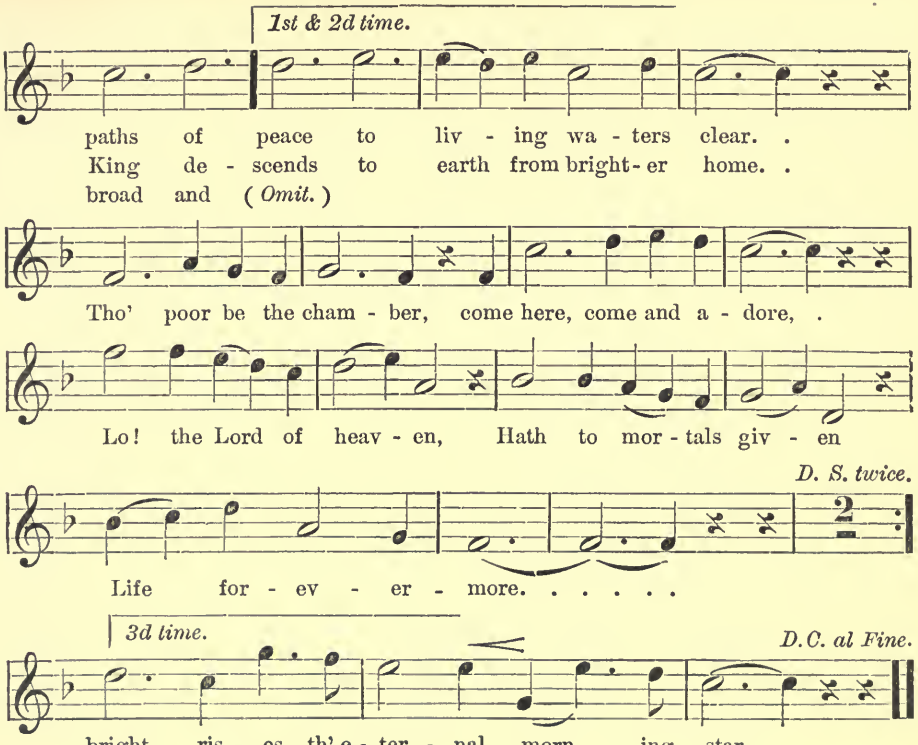


S. A. M. NUMBER THREE

## 222. Nazareth.

Ch. Gounod.




1st & 2d time.
paths of peace to liv - ing wa - ters clear. .
King de - scends to earth from bright - er home. .
broad and (Omit.)
Tho' poor be the cham - ber, come here, come and a - dore, .
Lo! the Lord of heav - en, Hath to mor - tals giv - en
D. S. twice.
Life for - ev - er - more. . . . . .
3d time.
D.C. al Fine.
bright ris - es th' e - ter - nal morn - ing star. . .

## 223. Carol.

Redner.

## 224. Carol.

Mendelssohn.

## 225. Study.

Poland Song

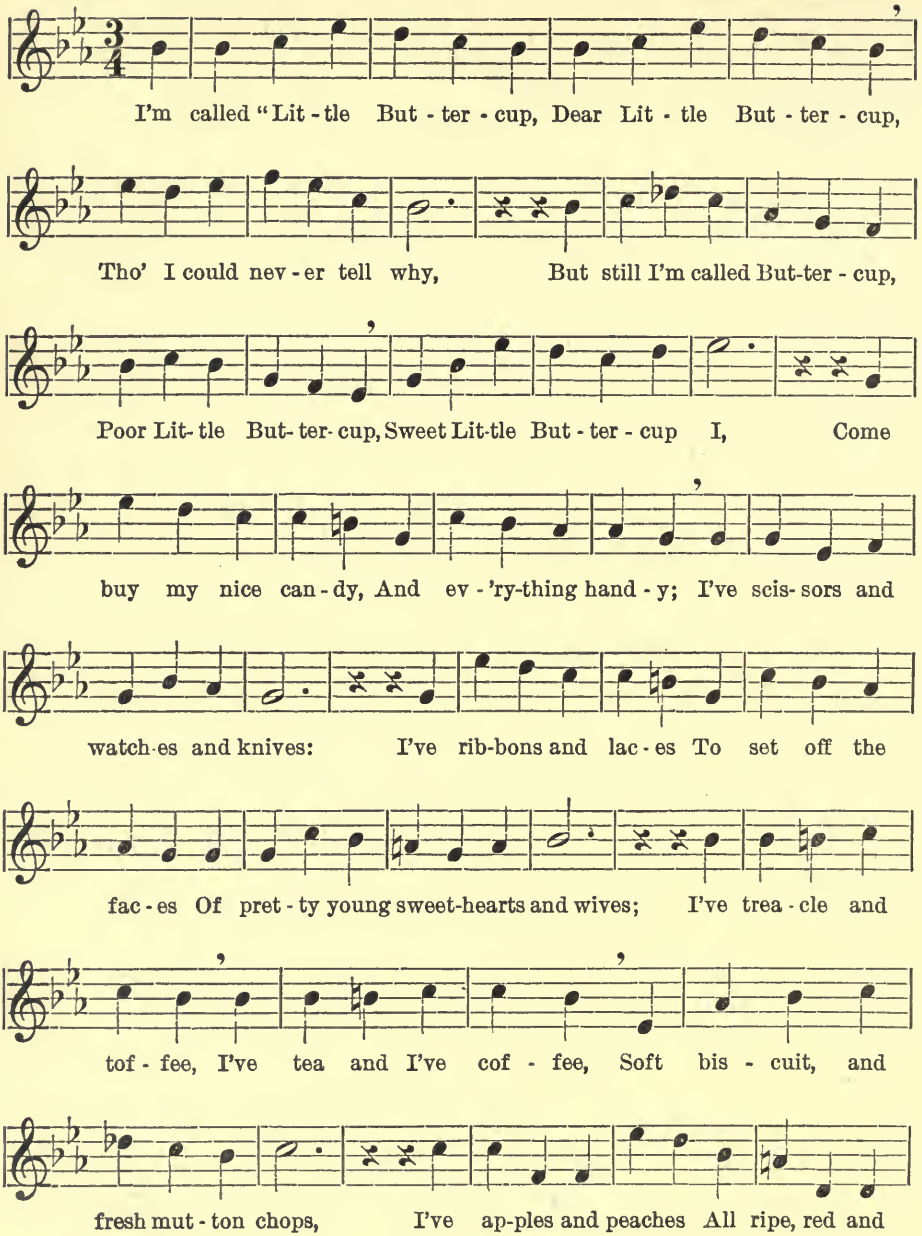
## 226. A Christmas Song.

Words and Music by Paul Martin, Jr.

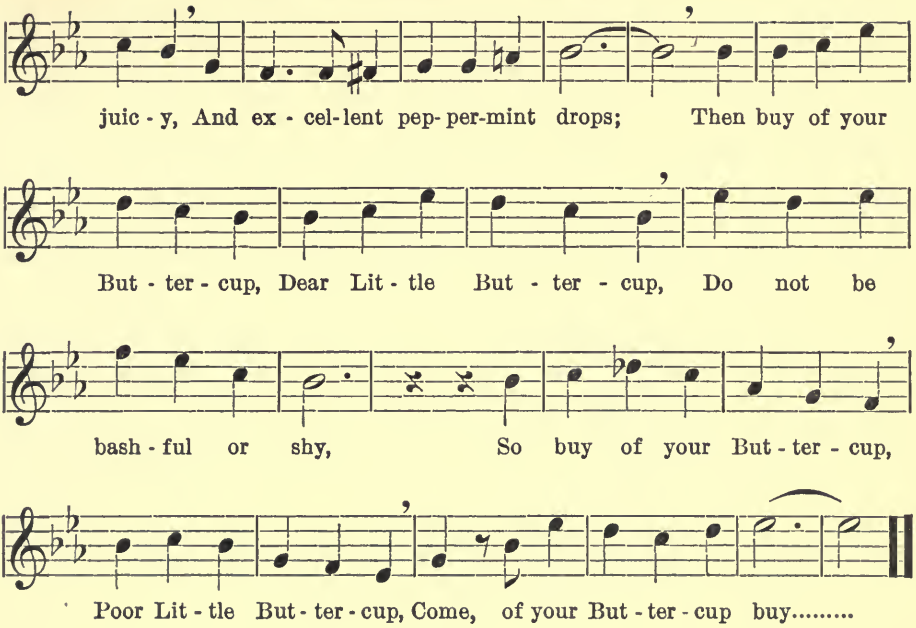
N. A. M. NUMBER THERE

## 227. Little Buttercup.

W. S. Gilbert. "Pinafore." Sullivan.



## Little Buttercup.—Concluded.




## 228. Studies.

## 229. Two Vocalises.

## 230. Studies from "Handel."

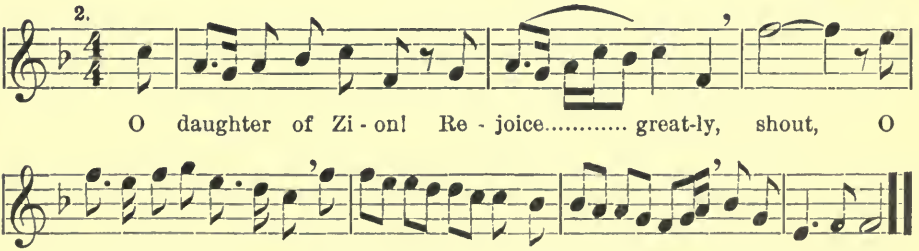
## 231. March.

"Scipio." Handel.

## 232. Studies.

Pergolesi.

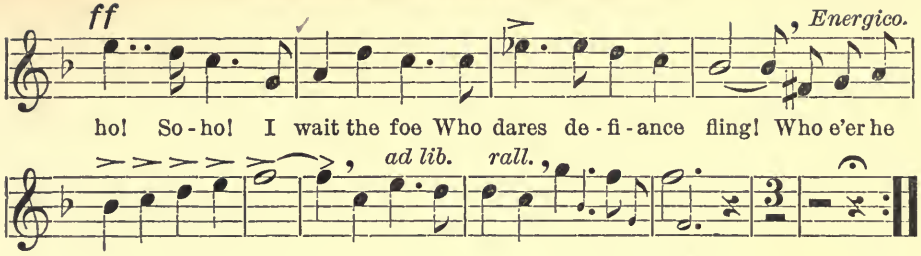
Handel.



## 233. The King's Champion.

Oxenford. M. Watson.

N. A. M. NUMBER THREE.




## 234. Folk-songs.

1. Kate Kearney. Irish.

2. Lapland Song.

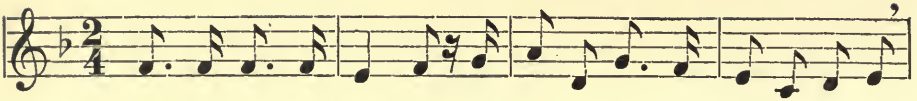
## 235. Holy, Holy, Holy!

"Holy City." Gaul.

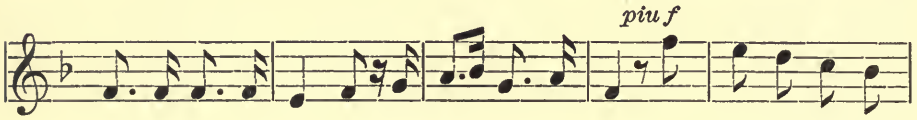
W. A. M. NUMBER THEN ...

## 236. Caller Herrin'.

Lady Nairne. Scotch Air.

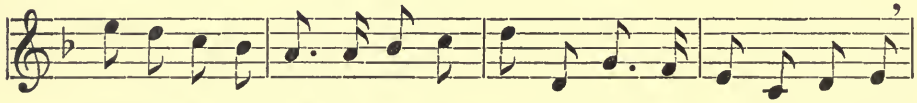


1, 2 & 3. Wha'll buy [1]cal - ler her - rin'? They're bonnie fish and halesome [2]far - in';

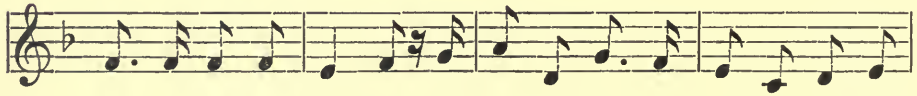



Buy my cal - ler her - rin', New drawn frae the Forth! { When ye were sleepin' / And when the [3]creel o' / [4]Noo, neebor wives, come

on your pil - lows, Dream'd ye aught o' our [5]puir fel - lows,
her - rin' pass - es, La - dies clad in silks and lac - es,
[6]tent my tell - in', When the bon - nie fish ye're sell - in',

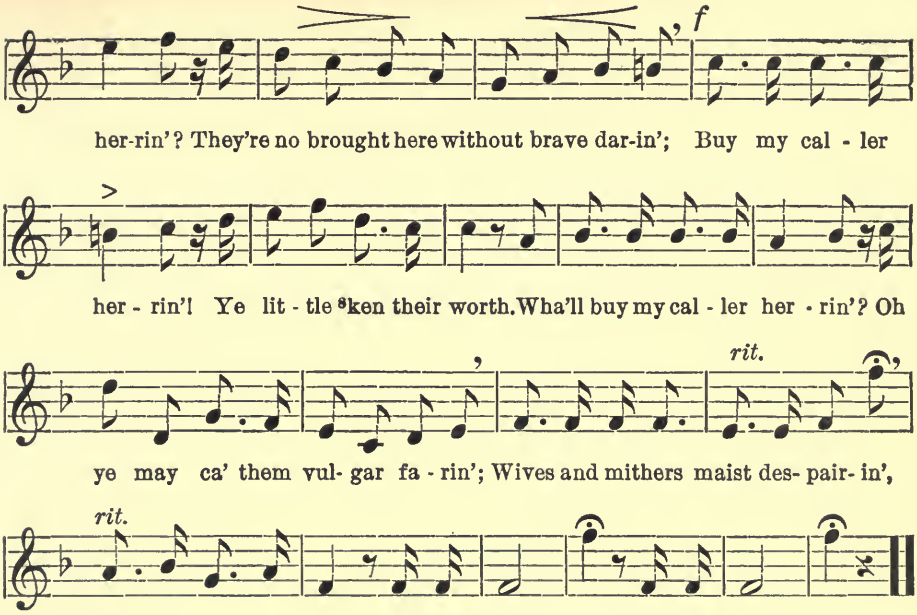


Darkling as they face the bil - lows, A' to fill our wov - en wil - lows.
Gath - er in their [7]braw pel - is - ses, Toss their heads and screw their fac - es.
At a word be aye your deal - in', Truth will stand when a' things fail - in'.



Buy my cal - ler her - rin', They're bon-nie fish and hale-some far - in',

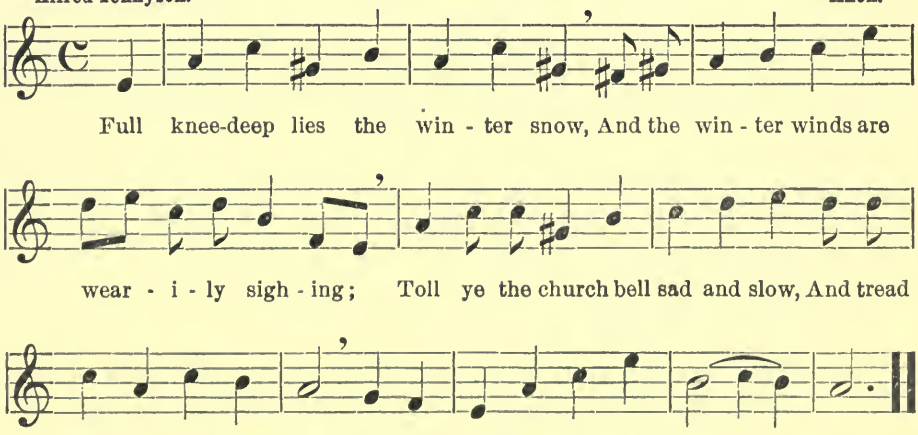
Buy my cal - ler her - rin', New drawn frae the Forth. Wha'll buy my cal - ler




1. Fresh. 2. Fare, food. 3. Basket. 4. Now. 5. Poor. 6. Heed. 7. Fine, smart. 8. Know.

## 237. The Old Year.

Alfred Tennyson. Anon.

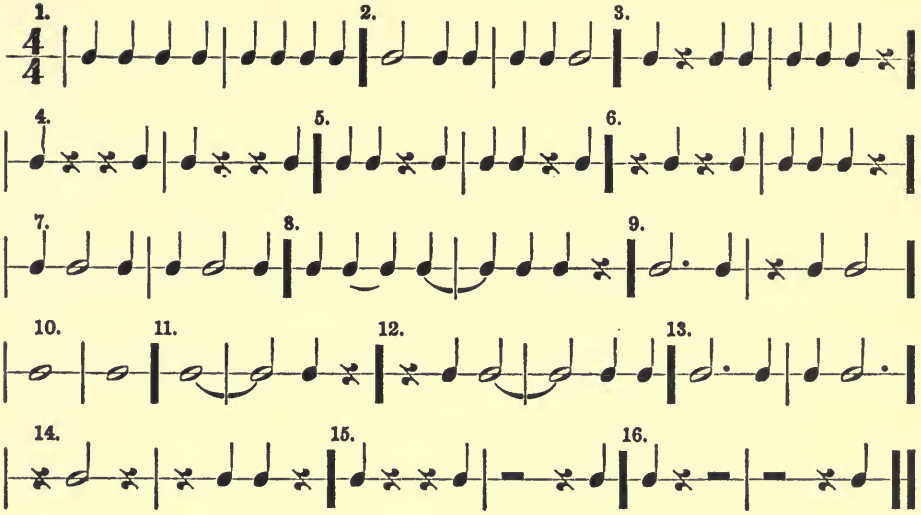


## 238. Chromatics Approached by Leap.

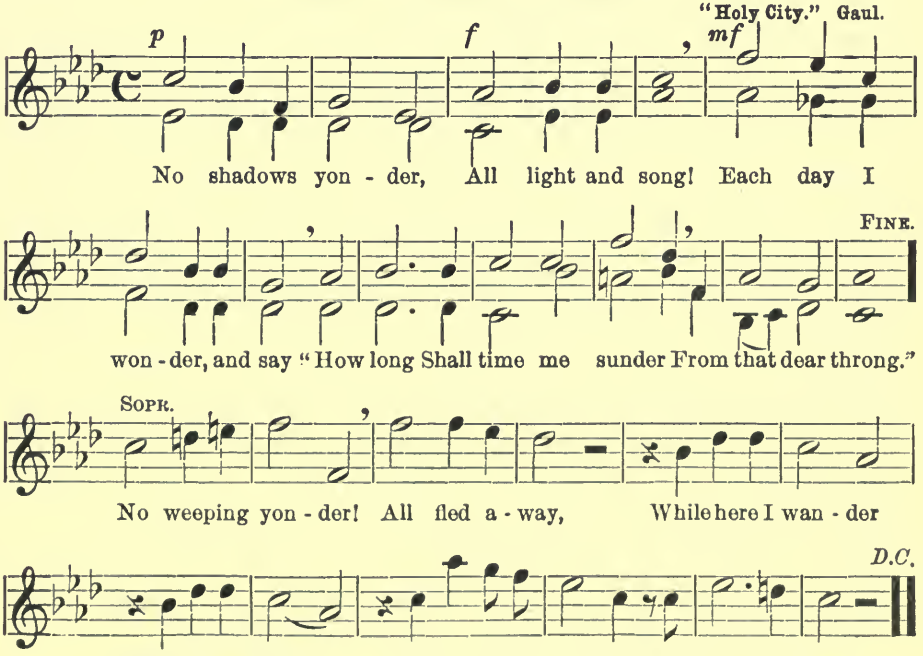
## 239. My Soul is Athirst.

"Holy City." Gaul.

## 241. Drill. 4-part Rhythm.




## 240. No Shadows Yonder.



## 242. Sion.

Dict. 1 = *g*. 136,7,1. 136,3554. 347,1. 344643. 2355♯45. 343.
(3=1) 15,5,131. 352321. (1 = 5) 543. 3217,65. { 3♯23♯47,5. (3 = 6) { 6♯56 73 8.

G. Clifton Bingham. Paul Rodney.

M. P. M. NUMBER THREE.

## 243. Merrymaking.

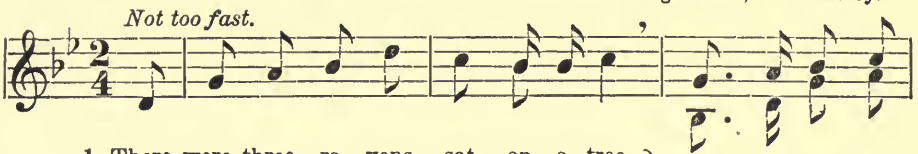
## 244. Polka.

Original Bohemian, 1830.

## 245. The Three Ravens.

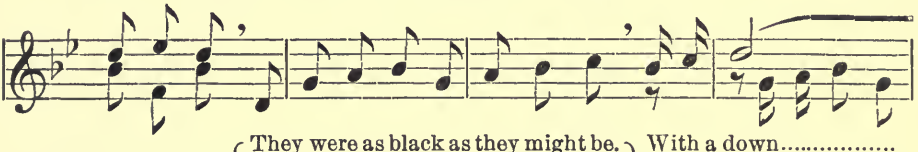
English Air, 16th Century.

*Not too fast.*

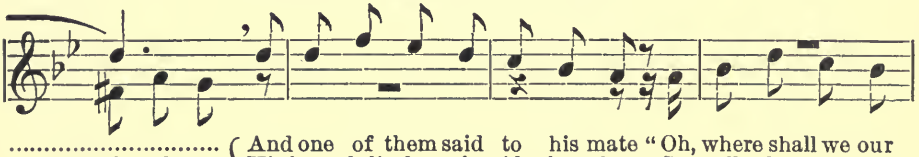


1. There were three ra - vens sat on a tree,
2. Be - hold, a - las! in yon green field,
3. His faith - ful hawks so near him fly,
4. She lift - ed up his ghast - ly head,

} Down a-down, hey -



down, hey-down; { They were as black as they might be. / There lies a knight be-neath his shield. / No bird of prey dare ven-ture nigh. / And kissed his wounds that were so red. } With a down..... With a down, hey-



..... down,hey-down, { And one of them said to his mate "Oh, where shall we our / His hounds lie down be-side his feet, So well do they their / But see! there comes a fal - low doe, And to the knight she / She bur - ied him be- fore the prime And died her- self ere

break - fast take?" / mas - ter keep. / straight doth go. / ev'n - song time. } With a down, { der- ry, der - ry, der - ry down, down. / down hey - down, down, down.

## 246. Studies.

"Song of Viotory." Ferdinand Hiller.

5 6 6 6 ♭7 ♭7 7 7 2 8 8
(5 = 2) 3 3 3 4 4 ♯4 ♯4 6 5 5



W. A. M. NUMBER THREE

## 247. The Lord Is Mindful.

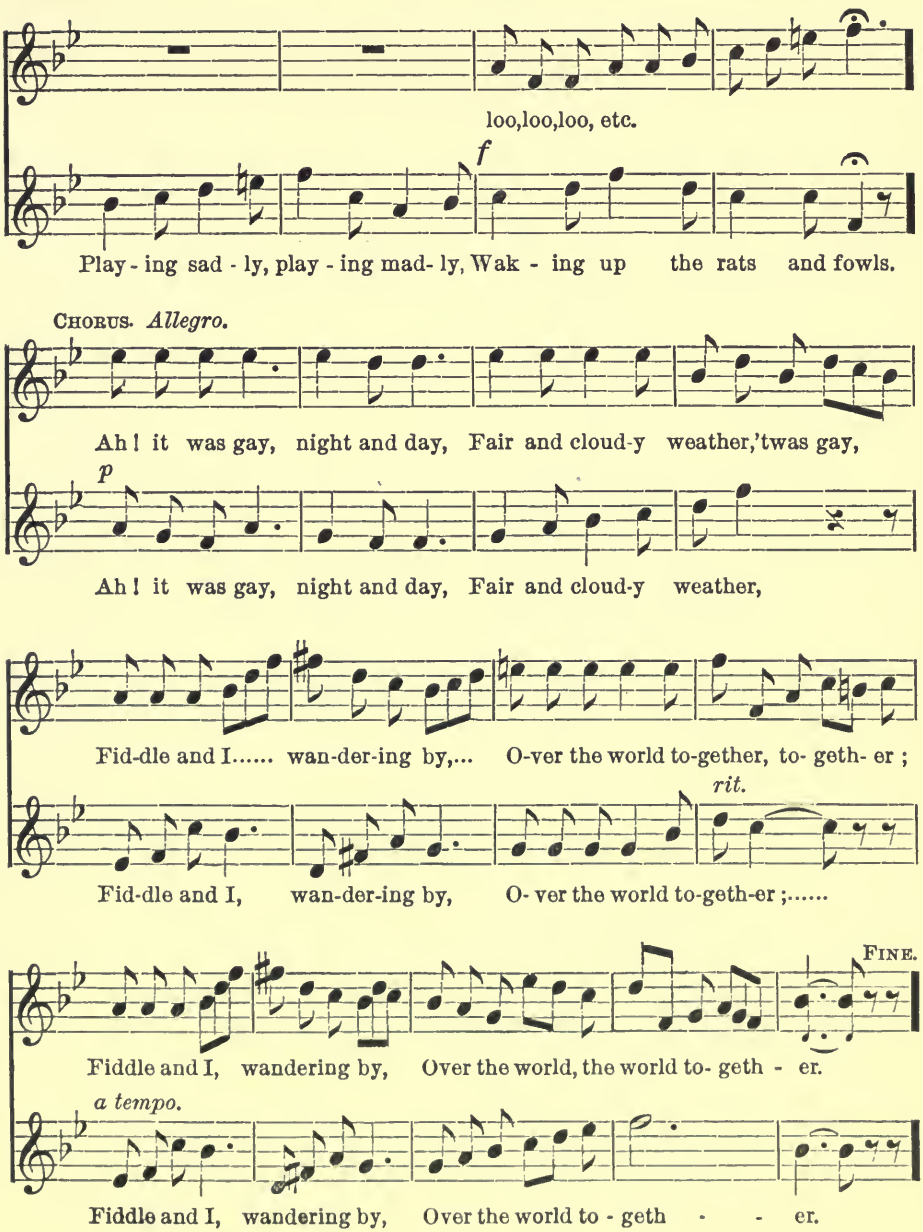
"St. Paul." Mendelssohn.

N. A. M. NUMBER TIERER

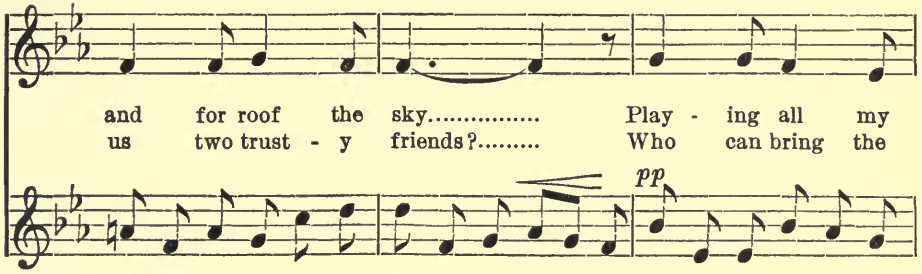
## 249. Fiddle and I.

F. A. Weatherly. Arthur Goodeve, arr.

*Imitate the tuning of a violin.*

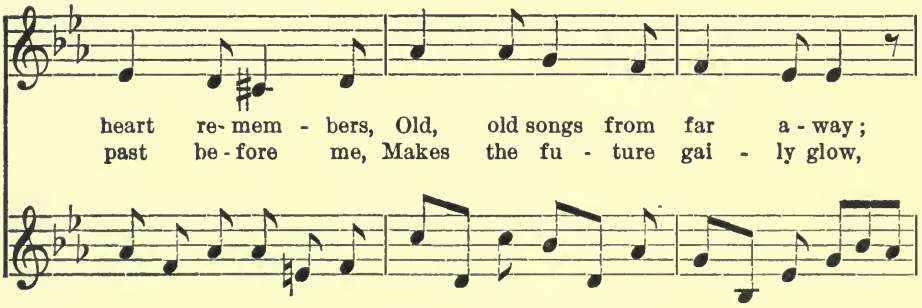

loo,loo,loo, etc.
f
Play - ing sad - ly, play - ing mad- ly, Wak - ing up the rats and fowls.
Chorus. Allegro.
Ah! it was gay, night and day, Fair and cloud-y weather,'twas gay,
p
Ah! it was gay, night and day, Fair and cloud-y weather,
Fid-dle and I..... wan-der-ing by,... O-ver the world to-gether, to- geth- er ;
rit.
Fid-dle and I, wan-der-ing by, O- ver the world to-geth-er ;.....
Fine.
Fiddle and I, wandering by, Over the world, the world to- geth - er.
a tempo.
Fiddle and I, wandering by, Over the world to - geth - - er.

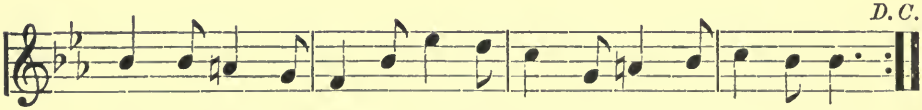
Loo, loo, loo, etc.
8=5.
Loo, loo, loo, etc.
4=1.
mf Slower.
2. Down by the wil - low, Sum - mer-nights I
3. On, on for - ev - er, Till the jour - ney
pp Pizzicato.
Pank,pank,pank, etc.,
By the wil - low
On for - ev - er
Pank, etc.
lie,..... Flowers for my pil - low,
ends,..... Who shall dis - sev - ver
pp pp
pank, Summer nights I lie,
Till the jour - ney ends,
pank, etc.,
Flowers for my pil - low,
Who shall dis- sev - er



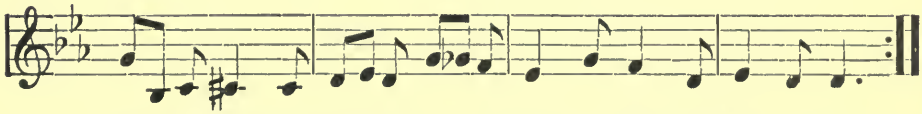

Pank, etc.

{and for roof the sky. / us two trust - y friends.} Pank, etc.




Gold - en Junes and bleak Decembers Rise a- round me as I play.
Lift the clouds that dark-en o'er me Like my trust - y fid - dle bow.



Gold - en Junes and bleak Decembers Rise a- round me as I play.
Lift the clouds that dark-en o'er me Like my trust - y fid - dle bow.

## 250. Study.

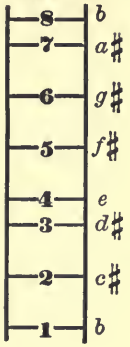
Hungarian Air, arr.

## 251. Duet.

Dupuis.

# X. THE KEY OF B.

**Fig. 00.**




When *b* is taken for 1 the pitch or letter names of the scale are $b_1$, $c\sharp$, $d\sharp$, *e*, $f\sharp$, $g\sharp$, $a\sharp$, *b*.

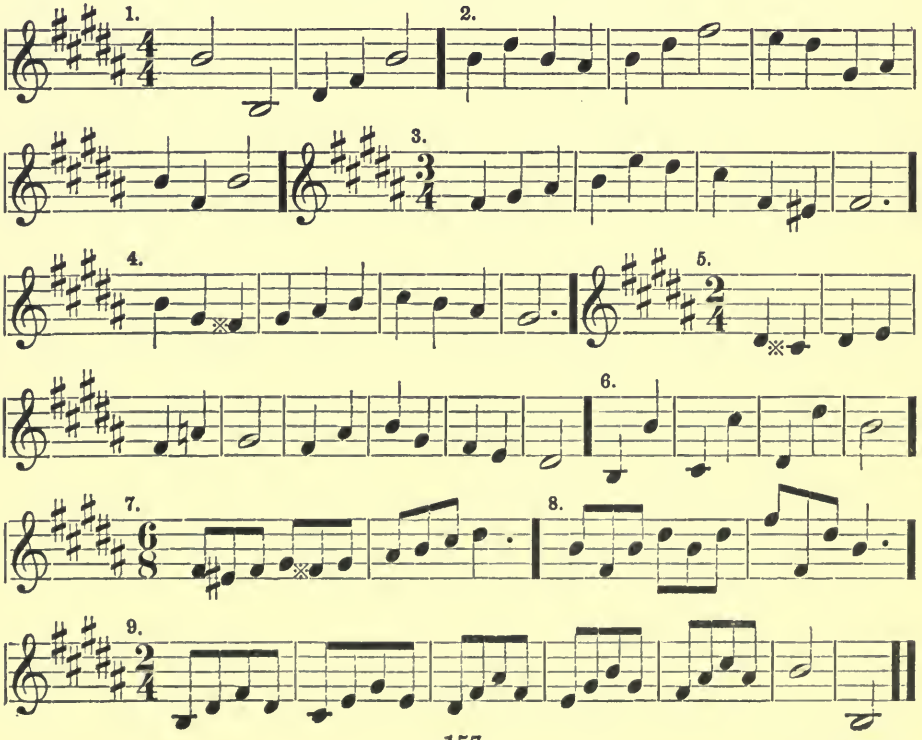
*The Scale:*
Without signature.

With signature.

Extended.

THE SIGNATURE SHOWS THAT 1 IS IN THE SECOND SPACE BELOW AND 8 IS ON THE THIRD LINE. The Key is *b*. The Signature is five sharps.

## 252. Exercises in B.



## 253. Erin! the Tear and the Smile.

Irish Air, "Aileen Aroon."
Usually known as "Robin Adair."

1. E - rin! the tear and the smile in thine eyes, Blend like the rain- bow that hangs in the skies! Shin-ing thro' sorrows stream,
2. E - rin! thy si - lent tear nev - er shall cease, E - rin! thy lan- guid smile ne'er shall in - crease, Till, like the rain-bow's light,

Sadd'ning thro' pleasure's beam, Thy suns, with doubtful gleam, Weep while they rise!
Thy various tints u-nite, And form, in Heaven's sight, One arch of peace!

## 254. Study.

Lemoine, arr.

## 255. Oft in the Stilly Night.

Stevenson.

1. Oft in the stil - ly night, Ere slum-ber's chain has bound me,
2. Thus in the stil - ly night, Ere slum-ber's chain has bound me,

Fond / Sad } mem - 'ry brings the light Of oth - er days a - round me.

The smiles, the tears, Of childhood's years, The words of love then spoken, The

eyes that shone, Now dimm'd and gone, The cheerful hearts now broken;

## 256. The Blue-Bells of Scotland

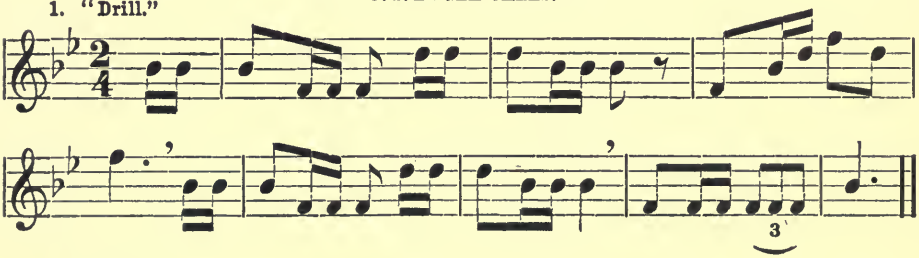
## 257. Silent Night.

Alfred Bell. J. Barnby.

## 258. Studies in Rhythm.

U. S. BUGLE CALLS.

1. "Drill."

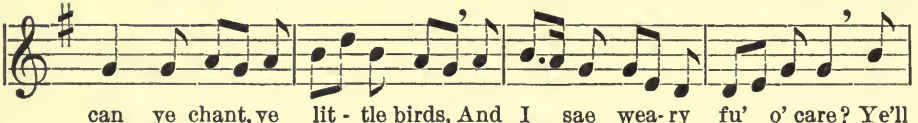


2. "To the Colors."

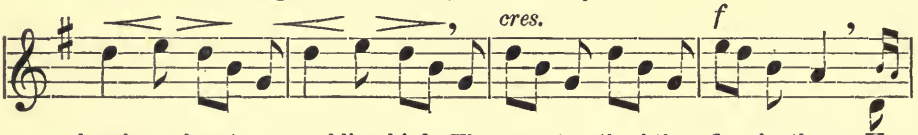
3. "Mess."

Robert Burns. **259. Ye Banks and Braes.** Scotch.

1. Ye banks and braes o' bonnie Doon, How can ye bloom sae fresh and fair? How
2. Oft hae I rov'd by bon-nie Doon, To see the rose and wood-bine twine; And



can ye chant, ye lit - tle birds, And I sae wea-ry fu' o' care? Ye'll
il - ka bird sang o' its love, And fond-ly sae did I o' mine. Wi'




break my heart, ye warbling birds, That wan-ton thro' the flow-'ry thorn; Ye
light-some heart I pu'd a rose, Fu' sweet up - on its thorny tree; But

mind me o' de - part-ed joys, De - part - ed nev - er to re-turn.
my fause lov - er stole my rose, And ah! he left the thorn wi' me.

**260. Canzon Napoletana.**

loo..... loo..... loo.....

..... loo..... loo loo, etc. loo..... loo

loo, etc. loo loo..... loo loo..... loo loo, etc.

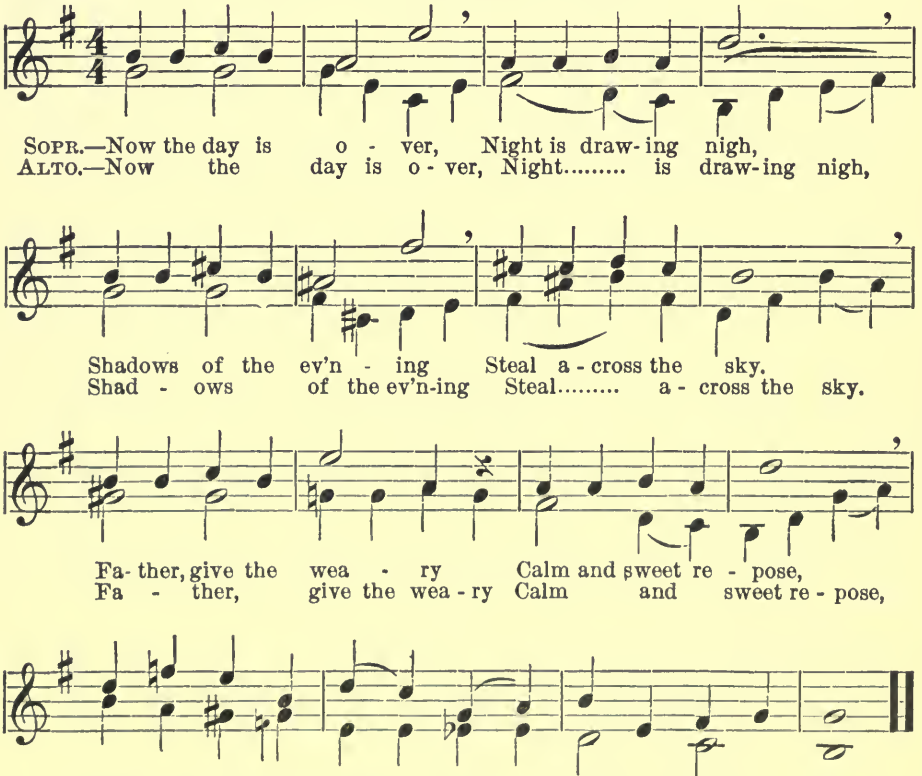
loo loo loo.....loo loo..... loo loo.....loo loo.....

## 261. The Girl I Left Behind Me.

Popular tune.

Gould.

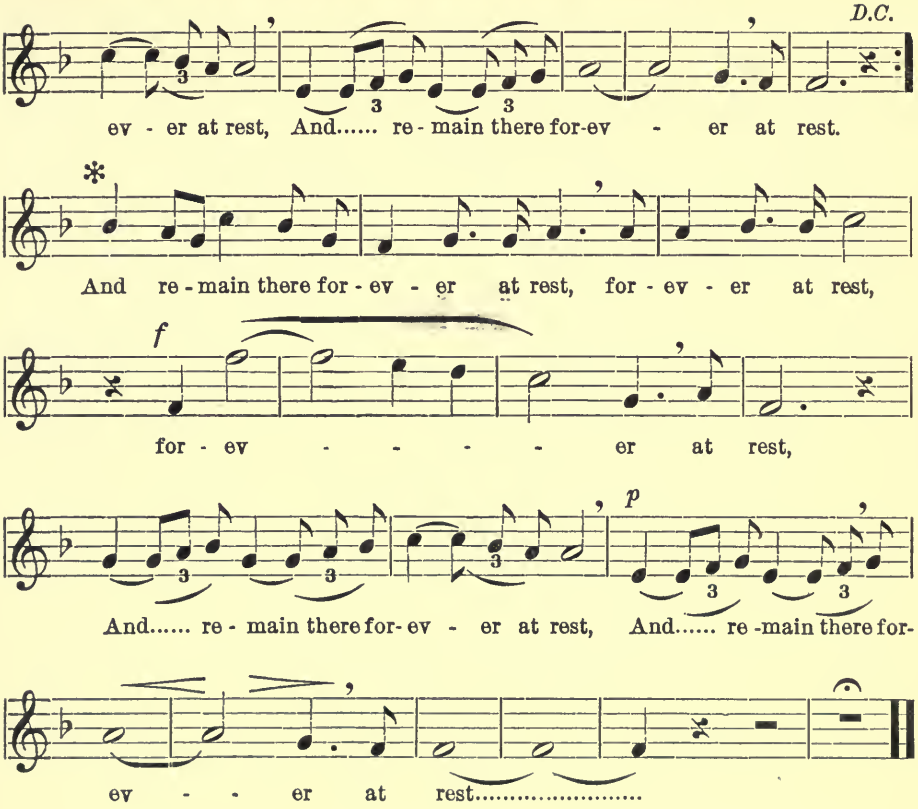
## 262. Now the Day is Over.



## 263. O for the Wings of a Dove.

W. Bartholomew. Mendelssohn.

## O for the Wings of a Dove.—Concluded.

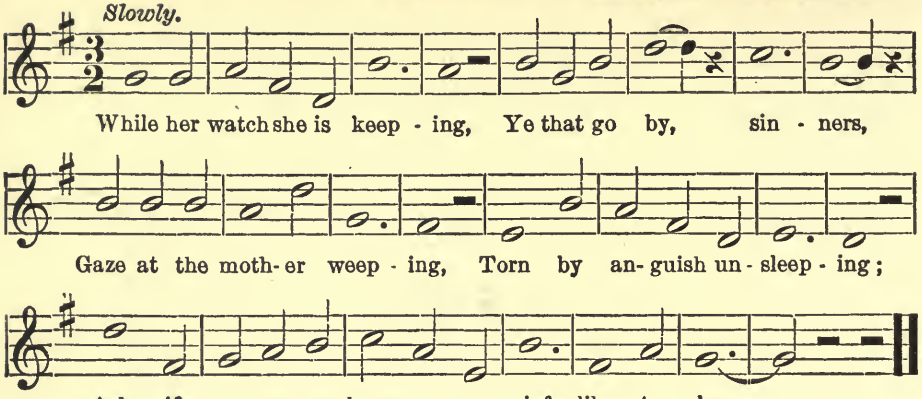



## 264. Theme.

Beethoven.

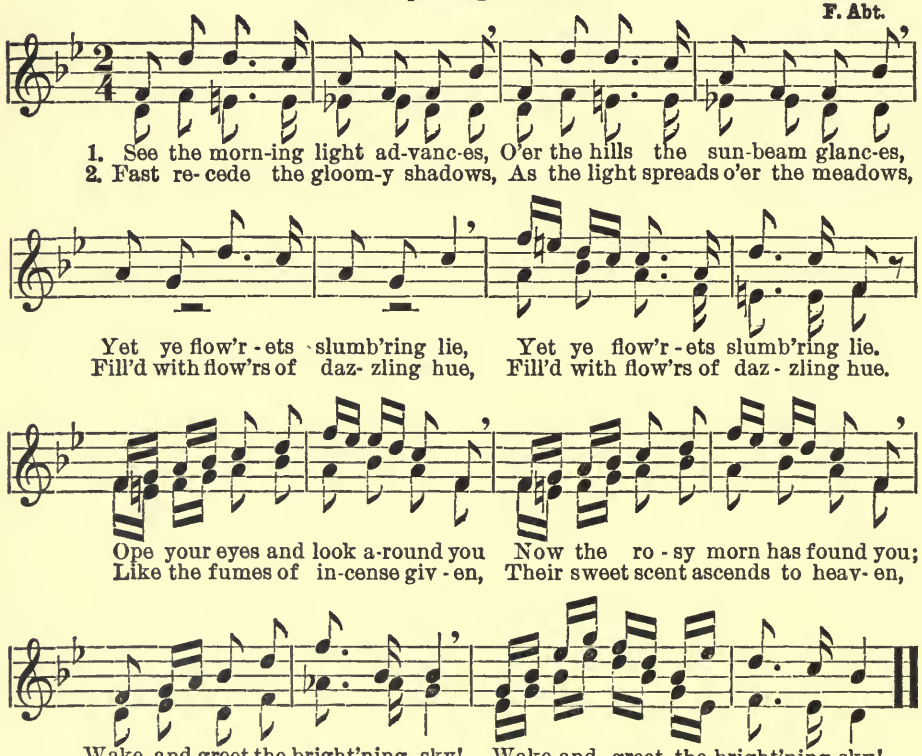
## 265. Chorale. "Redemption." Charles Gounod.

*Slowly.*




## 266. Opening Flowers.

F. Abt.

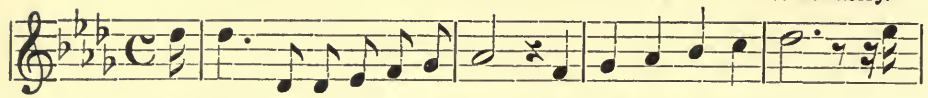


## 267. The Rosy Month of June.

## 268. Study.

## 269. The Monarch of the Woods.

J. W. Cherry.



1. Be- hold the monarch of the woods! The mighty old oak tree; He
2. How oft the monarch of the woods, Up - on a summer's day, Has

braves the rag-ing of the storm, On land or roll - ing sea; He
seen the mer - ry children sport, And 'neath its shad- ow play; From

waves his branches decked with green In summers gold - en glow, And
youth to manhood they spring up, And old age comes at last, Then

i - vy clothes his leaf -less form Thro' win ter's frost and snow, King
green grass waves up- on their graves, And all life's dreams are past! Yet

Time, the conqueror of all, He bold - ly doth de - fy, For
strong-er grows the mighty tree, In hale and heart - y prime, And

green and heart-y will he stand When a - ges have gone by.
stands the monarch of the woods De - fy - ing age and time.

CHORUS.

Green and heart-y, green and heart-y, heart - y will he stand When

a - ges have gone by, When a - ges have gone by.

## 270. The Brave Old Oak.

**Cherley.** **Loder.**

## 271. I Sing Because I Love to Sing.

"The Afterglow." C. Pinsuti.

*Allegretto, con grazia.*

E. A. M. NUMBER THREE.

rall.
f
Ba - bel voice All hap - py things that go or come Give to their grateful
rit.
lentamente.
hearts a voice; Then why should I a - lone be dumb, Then why should I a -
Tempo I.
lone be dumb? I sing be - cause I love to sing, Because instinctive
cres. e rall.
f
p
fan - cies move, Because it hurts no earth-ly thing! Be-cause it pleas- es
a tempo.
some I love! I sing,..... I sing..... be - cause I love to
I sing, I sing,
sing..... I sing,..... I sing be - cause I love to
I sing, I sing,
rit.
sing, Be-cause I love to sing, Be-cause I love to sing.

## 272. Come, Fairies.

John Parry.

## 273. Duet. Lucretia Borgia.

## 274. I Know a Bank.

Shakespere. C. E. Horn, arr.

## 275. Minuet.

Beethoven.

## 276. The Happy Farmer.

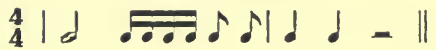
R. Schumann, arr.

## 277. Vocal Drill.

## 278. Exercises.

School Music Review.

## 279. Theme.



Sonata No. 3. Beethoven.

*Allegro.*

Fredk. Enoch

# 280. After the Rain.

Ciro Pinsuti.

af - ter the rain..... Bright is the sun-light o'er mountain and plain;
Brighter it seems when it shin - eth a - gain,..... Af - ter the
p Moderato. con espressione.
7=3.
rain,..... af - ter the rain. When the cloud of a
f
p
sor - row is pass - ing a - way, And when hope lights her bow from the
animando.
dawn of a ray, From a ray that is joy on our tears as they
cres.
f rit.
p a tempo.
cease, And the heart shines at rest in the rap - ture of peace, And the
dim.
heart shines at rest in the rap - ture of peace, in the rap - - ture of
D. C. al Fine.
con espress.
rall.
pp a tempo.
f
peace, in the rap - ture of peace. Ah!.....

## 281. Vocal Drill.

## 282. If With all Your Hearts.

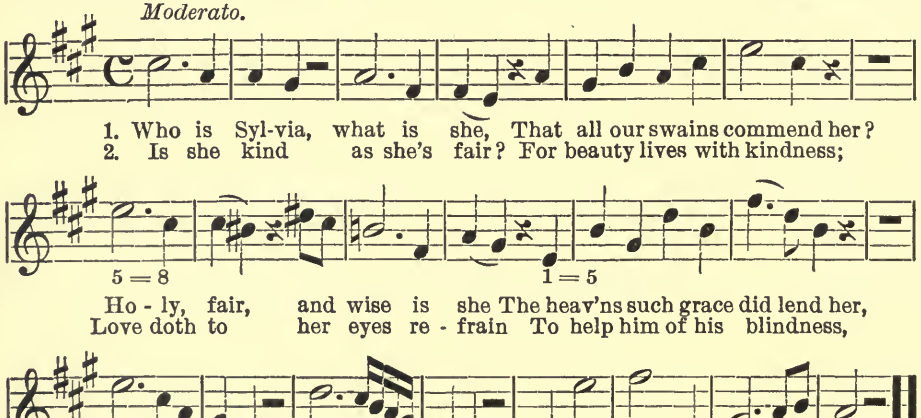
*Andante.* **Farmer.**

**Shakespere.**

## 283. Who is Sylvia?

Dict. 1 = *a*. 533♯2. (5)♯432. 5↓27↓4. 2642. 5↓566↓. **Schubert.**

*Moderato.*



## 284. The Violet's Plea.

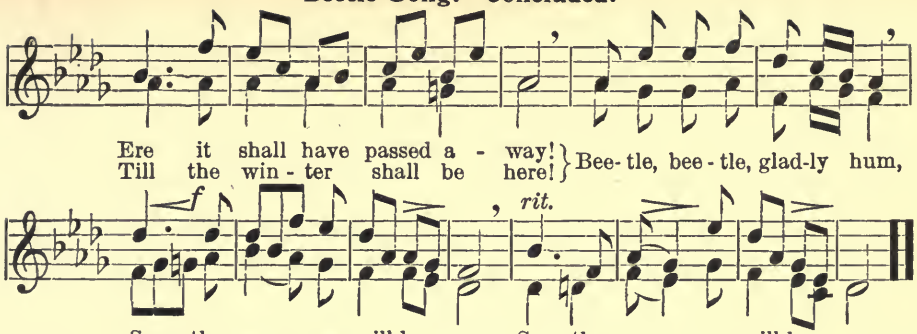
Franz Abt.

## 285. Scherzo.

Beethoven.

## 286. Beetle Song.

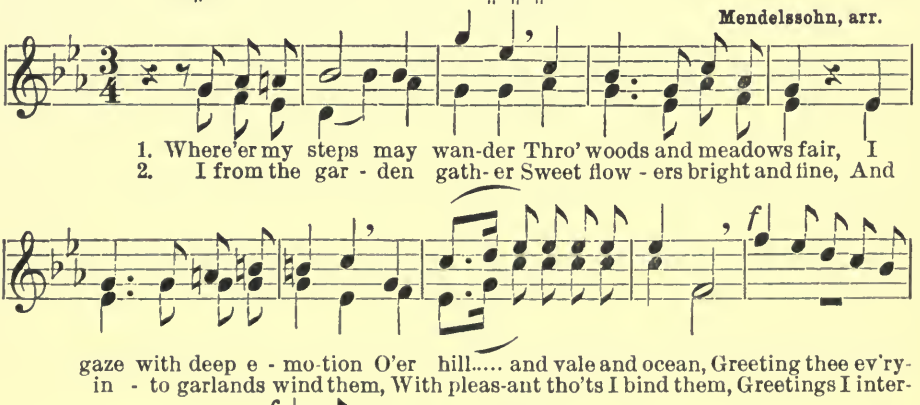
## Beetle Song.—Concluded.




## 287. A Study.

## 288. Greeting.

Dict. 8= $e\flat$. 34♯45. 53'865. 53643. 3♯4♯5♯56.



## 289. Braid the Raven Hair.

Chorus of Bridesmaids. "Mikado." Sullivan.

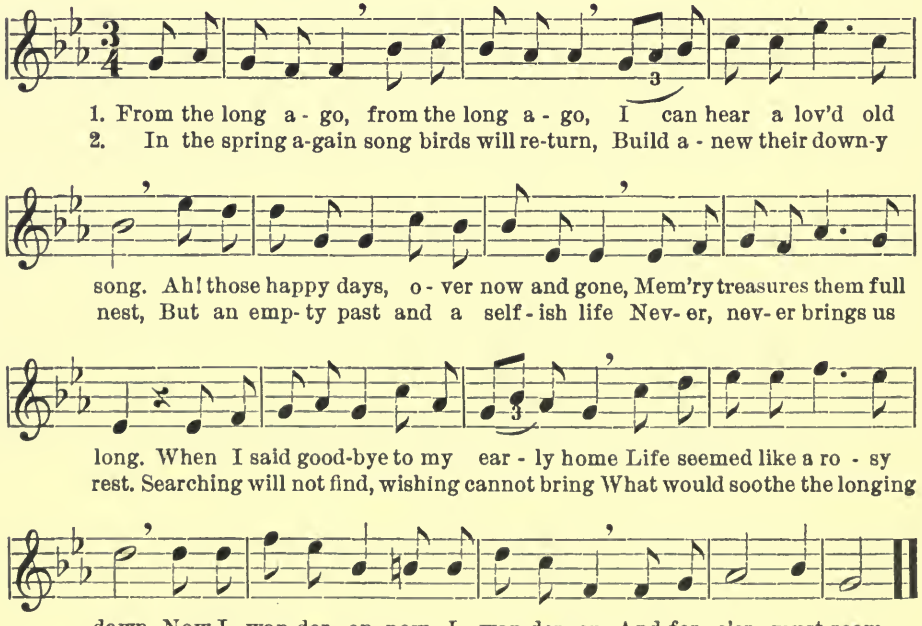
1.
2.
3.
4.

*Allegro.* **291. Hail, Smiling Morn.** Spofforth, arr.

## 262. From the Long Ago.

Dict. 8 = $e\flat$. 87733. 655'21. 772'85. 5♯5762.

German Folksong.



## 293. Studies in Three-Part Rhythm.

**Quarter, Eighth and Half Notes to the Beat.**

## 294. Canzonet.

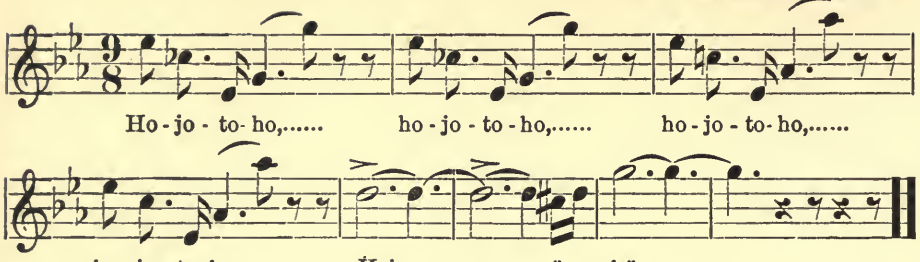
Minor and Major. Graeff, arr.

## 296. Study.

Plain Song. 12th Century.

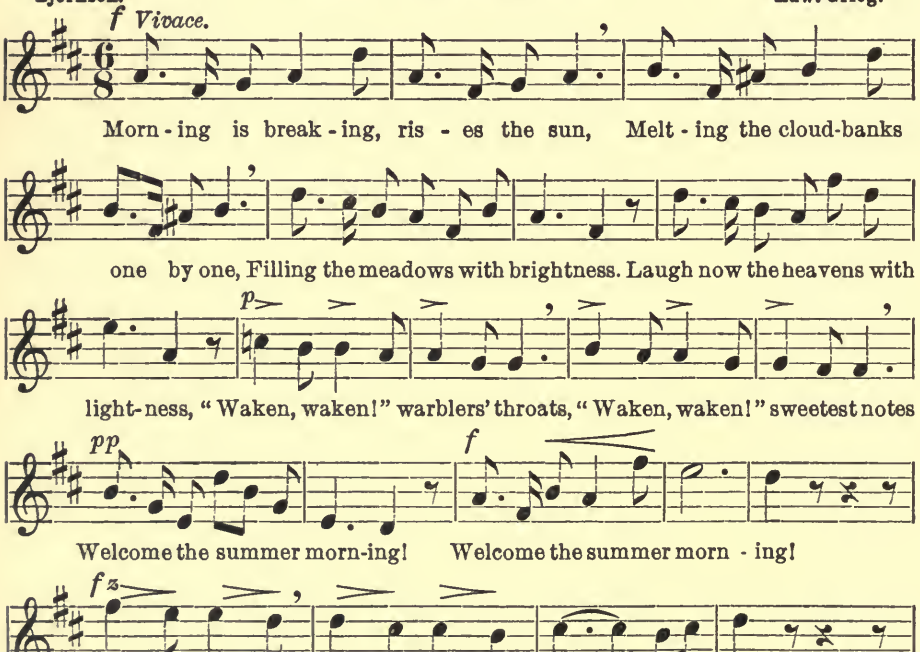
## 296. The Valkyr's Cry.

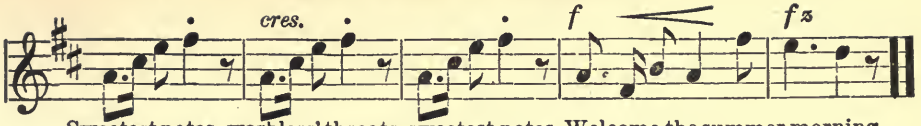
"Die Walkure." Wagner.




## 297. Good Morning.

Bjornson. Edw. Grieg.






Sweetest notes, warblers' throats, sweetest notes, Welcome the summer morning.

## 298. Melody.

Mozart.

## 299. In Dreams I've Heard.

Faure.

To heaven's throne seemed breathing forth, And swelling high, Oh!
sound a- gain an-them of heav- en, Bright song divine, oh, pass not by!
O ho - ly Fa - ther, My soul on wings of glo - ry, My
soul... on wings of glo-ry mounts up to yonder hap - py sky.
yonder, to yonder hap - py sky.

## 300. Air.

"The Huguenots." Meyerbeer.
Andante.
1
2
FINE.
D.C.

## 301. Study.

"The Grail." "Lohengrin." Wagner.

## 302. My Lady Wind.

1. My la- dy Wind, my la- dy Wind, Went round about the house to find A
   She tried the key-hole in the door, She tried the crev- ice in the floor, And
2. And then one night when it was dark, She blew up such a ti-ny spark That
   From it she rais'd up such a flame As flamed a- way to Belting Lane, And
3. And thus when once, my lit - tle dears, A whis-per reach- es itch-ing ears, The
   Take my ad-vice, re-strain the tongue, Remember what has now been sung Of

chink to get her foot in, her foot in, A chink to get her foot in.
drove the chimney soot in, the soot in, And drove the chimney soot in.

all the house was pother'd, was pother'd, That all the house was pother'd.
White Cross folks were smother'd, were smother'd, And White Cross folks were smother'd.

same will come, as you'll find, as you'll find, The same will come, as you'll find;
bus - y la - dy Wind..... the wind..... Of bus - y la - dy Wind....

303. Vocal Drill.

Wagner.

304. Theme.

Sonata, Op. 31, No. 3. Beethoven.

305. Air.

Irish.

# XI. THE MAJOR SCALE FROM ANY PITCH.

The major scale may be constructed on any given pitch by comparison with the model scale, taking the letters in their order and the staff degrees consecutively. It is necessary to remember that the letters are separated by major seconds, or whole-steps, except *b–c* and *e–f* which are minor seconds, or half-steps.

### To Construct the Major Scale from Any Pitch.

1. The letter names must come in regular order.

2. The intervals of the major scale must be preserved, *viz:* 1–2 a major second, 2–3 a major second, 3–4 a minor second, 4–5 a major second, 5–6 a major second, 6–7 a major second, 7–8 a minor second.

Ex. $g\flat$; If $g\flat$ is 1, $a\flat$ must be 2, since $g\flat$–$a\flat$ is a major second.
" $a\flat$ " 2, $b\flat$ " " 3, " $a\flat$–$b\flat$ " major "
" $b\flat$ " 3, $c\flat$ " " 4, " $b\flat$–$c\flat$ " minor "
" $c\flat$ " 4, $d\flat$ " " 5, " $c\flat$–$d\flat$ " major "
" $d\flat$ " 5, $e\flat$ " " 6, " $d\flat$–$e\flat$ " major "
" $e\flat$ " 6, $f$ " " 7, " $e\flat$–$f$ " major "
" $f$ " 7, $g\flat$ " " 8, " $f$–$g\flat$ " minor "

Scale of $g\flat$ major. With signature.

In a similar manner construct the major scale from the following pitches: $g$, $a\flat$, $a$, $b\flat$, $b$, $d\flat$, $d$, $e\flat$, $e$, $f$, $f\sharp$, $c\sharp$, and represent the same (1) without signature, and (2) with signature.

An interval is the relation which two tones bear to one another as to pitch or scale position.

The intervals of the major scale are the standard by which other intervals are named and measured. They receive their general name from the number of letters or degrees included in the interval and their specific name from the number of half-steps included in the interval. Intervals are reckoned from the lower to the upper tone. The standard intervals of the major scale are:

(1). 1–1, unison or perfect prime.
(2). 1–2, major second.
(3). 1–3, major third.
(4). 1–4, perfect fourth.
(5). 1–5, perfect fifth.
(6). 1–6, major sixth.
(7). 1–7, major seventh.
(8). 1–8, perfect octave.

1. Minor intervals contain a half-step less than the corresponding major.
2. Diminished " " " " " " " " perfect or minor.
3. Augmented " " " " more " " " perfect or major.

Any interval may be quickly determined by treating the lower tone as if 1 of the scale and considering if the upper tone would fall upon a regular scale tone. If so, it must correspond to the standard of tne major scale and may be so named; if not, it must be a modification of the standard, either smaller, that is (1) minor or (2) diminished, or larger, that is (3) augmented. For example, *d–a* must be a perfect fifth since *a* is 5 in the scale of *d*, and the interval includes five letters, *d*, *e*, *f*, *g*, *a*; but *d–b♭* cannot be a major sixth, for that, in the scale of *d*, would be *d–b*, therefore, *d–b♭*, which is a half-step less than *d–b* must be a minor sixth.

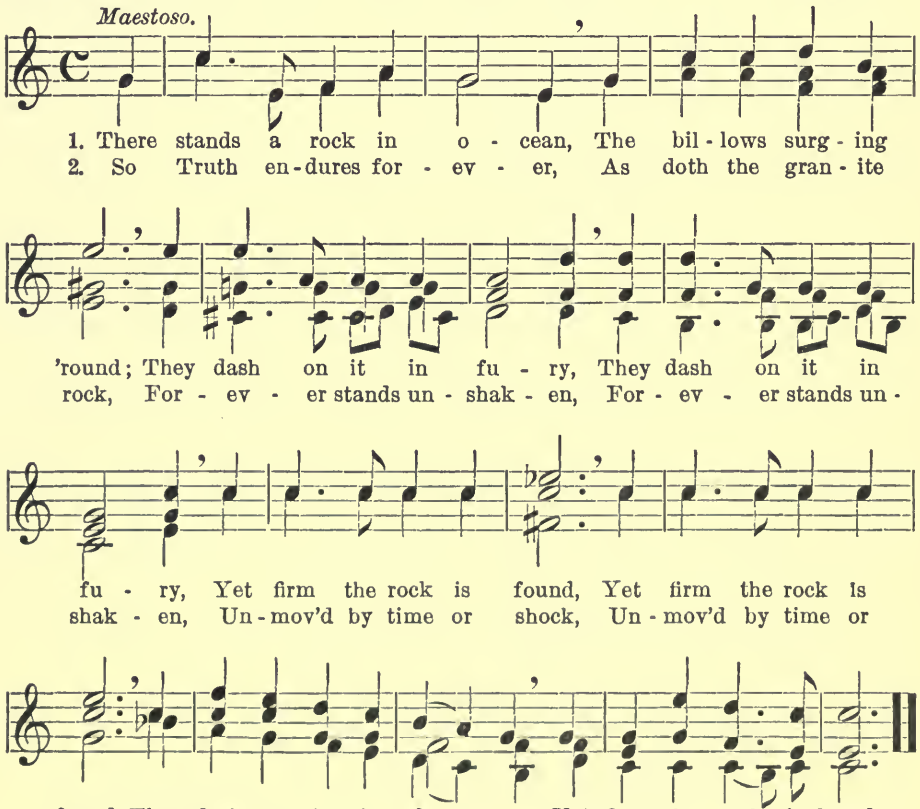
TEST.—Name the intervals formed by combining each tone of the scale with every other.

## 306. The Rock.

Franz Abt.

Dict. 8 = $c^1$. 888♭3$^1$. 8883$^1$. 32♯1. 66♯55. 5♭76.

*Maestoso.*



## 307. Mermaid's Song.

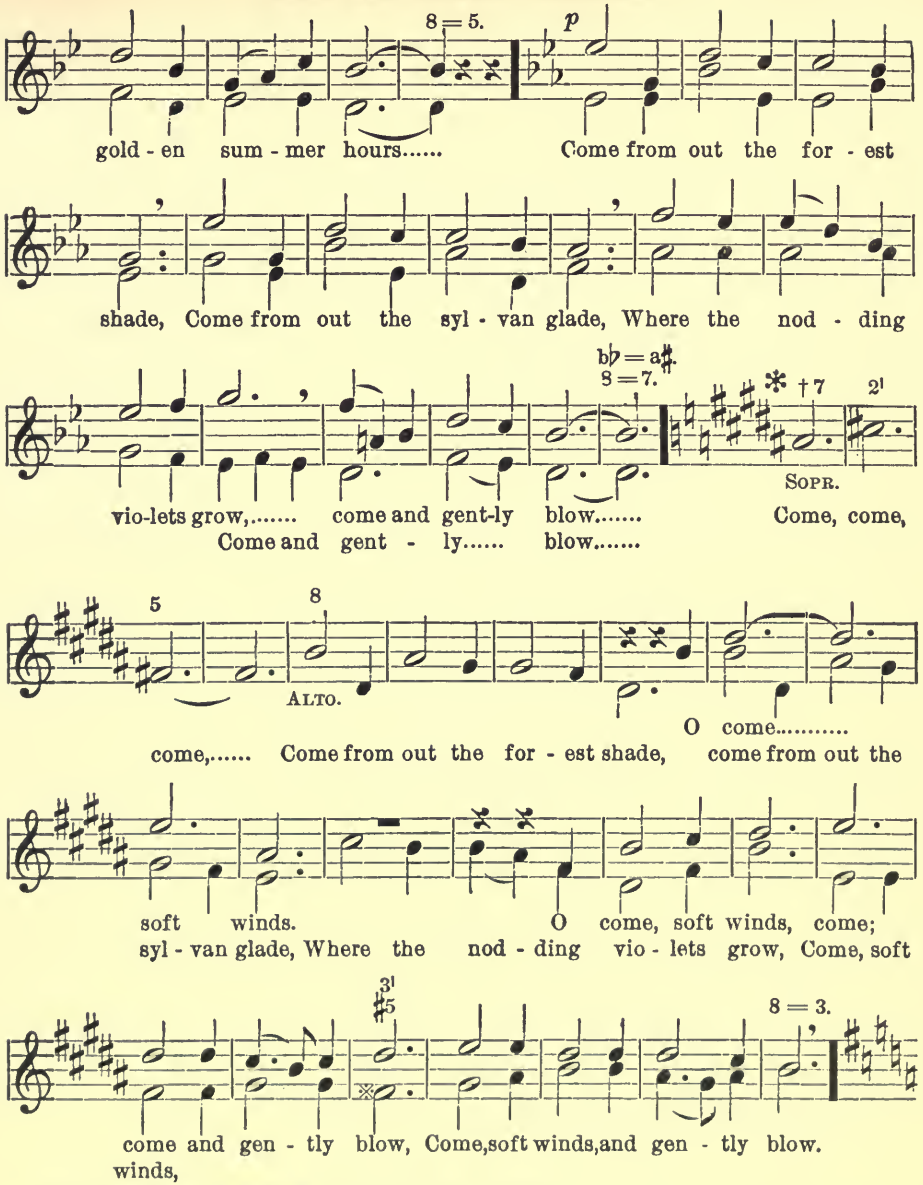
## 308. Friendship.

W. A. Mozart, arr.

## 309. Blow, Soft Winds.

VOCAL WALTZ.

E. Oxenford — Charles Vincent.




The measures from ✻ to ✻ may be omitted if desired.

† This note is the same in pitch as the $b\flat$ just sung. It is 7 in the new scale. Notes of the same pitch, but of different representation, are called "enharmonic," and the change, "an enharmonic change."

cres.
5 = 7.
3 mf
4
f
Come,..... come, come, come,..... come,.....
f 8
Come from out the for - est shade, Come from out the
syl - van glade, Where the nod - ding vio - lets grow,.....
Come, O winds, and gen - tly blow,..... Come and
1 = 4.
gen - tly blow,.....
p SOPR.
Blow, soft winds, a-cross the lea, Burthen'd with scent of
ALTO.
flow'rs,..... Sweet,..... O
Sweet, O sweet your mel - o - dy,

sweet your mel - o - dy,..... In the gold - en sum - mer
In gold - en sum - mer hours, in sum - mer
8 = 4.
hours,..... in the
hours, the gold - en,
gold - en sum - mer hours.....
Sopr.
p 3
Blow, soft winds, a - cross the sea,.....
From the sun - ny lands a - far,.....
Alto.
Come a - cross the o - cean wide,..... O'er the ev - er rest - less
tide,..... Where the mermaids come and go,..... And the wave-lets
Sopr.
ebb... and flow..... Blow, soft winds, a -

cross the sea..... From the sun - ny lands
Blow, soft winds, .....
a - far,..... Where up - springs the cit - ron
rall.
tree,..... And the groves..... of..... ol - -
ive..... are.....
1 = 5. p
Blow, soft winds, a - cross the
p
lea, Burthen'd with scent of flow'rs;..... Sweet, O sweet your
mel - o - dy, In the sum - mer hours;.....

p
Blow,..... soft winds, a - cross the lea,
Blow, soft winds, a - cross the lea, Burthen'd with scent of
Burthen'd with scent of flow'rs,..... Sweet,..... O
flow'rs..... Sweet, O sweet your mel - o - dy,
sweet your mel - o - dy In the gold - en sum - mer hours.
In gold - en sum - mer hours, in sum - mer hours.
accel. e cres.
Ye winds, O come from out..... the
f
for - - est..... shade, O come, ye winds,
accel.
O come, ye winds, O come!.....

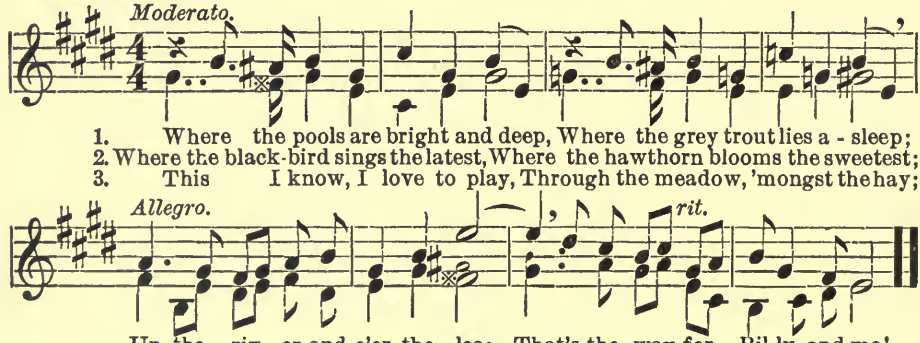
Aunt Effie's Rhymes.

## 301. The Spider's Web.

F. R. Auerhahn.

James Hogg.

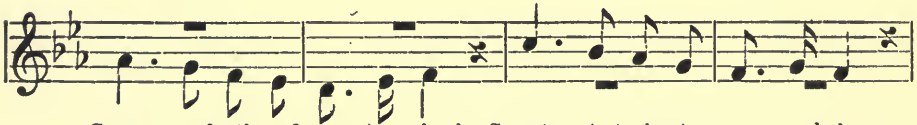
## 311. A Boy's Song.



## 312. Lonely Woods, Farewell.

1. Lone - ly woods, farewell, farewell, Tho' in ver - nal beau - ty,
2. Still I fond - ly lin - ger here In thy fra - grant bow - ers,

I, my part-ing word must tell, Yielding joy..... to du - ty.
Drink - ing from thy fountains clear, Pluck-ing ra - diant flow - ers.



Come, ye feathered songsters sing! Sweet - est strains to me you bring,
Oh, that on thy mos - sy ground, Might my rest- ful couch be found,

High o'er vale and mount - ain, High o'er vale and mountain.
o - verarched with beau - ty! O - verarched with beau-ty!

## 313. In the Moonlight.

Reichardt.

1. In the moonlight mild-ly beaming, Will we float with none to chide;
2. Float-ing on- ward and re - turn-ing, Need-ing neith-er mast nor sail,

Where the riv - er slow- ly streaming, Pours its clear and tran- quil tide
Drift-ing boat, the breez-es spurn-ing, Bears us in the moonlight pale

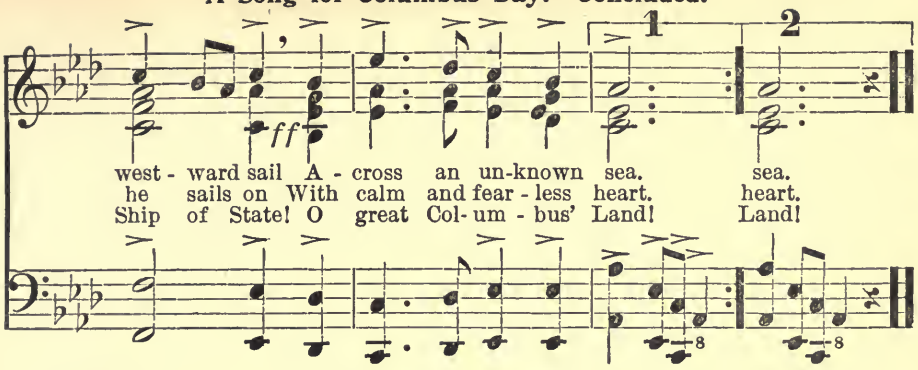
Alice E. Allen.

## 314. A Song for Columbus Day.

W. Wingham.

UNISON SONG.

*Boldly, in march time.*




Alice E. Allen. **315. A Valentine.** J. Garland.

*Tempo di Polka.*

## 316. Welcome, Arbor Day.

Alice E. Allen. A. B. L.

*Lightly and gracefully.*

1. Winds in the tree tops, blow, blow, blow, New tints, blue tints,
2. Leaves in the tree tops, dance, dance, dance, Light-ly, bright-ly,
3. Birds in the tree tops, joy, joy, joy, Sing on, swing on,

A-pril skies show, Wake lit-tle buds now on ev-'ry spray,
glimmer and glance, Rip-pling and rust-ling on ev-'ry spray,
hap-py and coy, Blue-birds and rob-ins on ev-'ry spray,

Wel-come, wel-come, Ar-bor Day. Winds in the tree tops,
Wel-come, wel-come, Ar-bor Day. Leaves in the tree tops,
Wel-come, wel-come, Ar-bor Day. Birds in the tree tops,

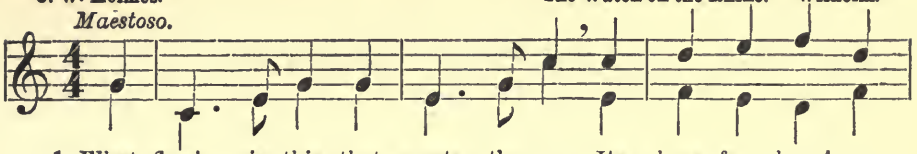
blow, blow, blow, Winds in the tree tops, blow, blow, blow,
dance, dance dance, Leaves in the tree tops, dance, dance, dance,
joy, joy, joy, Birds in the tree tops, joy, joy, joy

Welcome, welcome, Ar-bor Day, Welcome, wel-come, Ar-bor Day!

## 317. The Flower of Liberty.

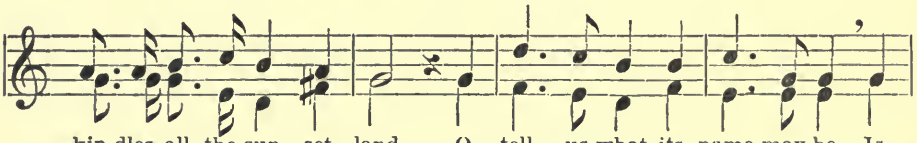
O. W. Holmes. "The Watch on the Rhine." Wilhelm.

*Maestoso.*



1. What flow'r is this that greets the morn, Its hues from heav'n so
2. In sav - age Na- ture's far a- bode, Its ten - der seed our
3. Be - hold its streaming rays u - nite, One ming - ling flood of
4. The blades of he - roes fence it round, Wher - e'er it springs is
5. Thy sa - cred leaves, fair Free- dom's flow'r, Shall ev - er float on

fresh - ly born? With burn - ing star and flam - ing band It
fa - ther's sowed; The storm winds rocked its swell - ing bud, Its
braid - ed light,—The red that fires the south - ern rose, With
ho - ly ground; From tow'r and dome its glo - ries spread; It
dome and tow'r, To all their heav'n-ly Col - ors true, In



kin-dles all the sun - set land, O tell us what its name may be, Is
op'ning leaves were streak'd with blood, Till lo! earth's tyrants shook to see The
spot-less white from northern snows, And spangled o'er its a - zure, see The
waves where lonely sen-tries tread; It makes the land as o - cean free, And
black'ning frost or crim-son dew.— And God love us as we love Thee, Thrice

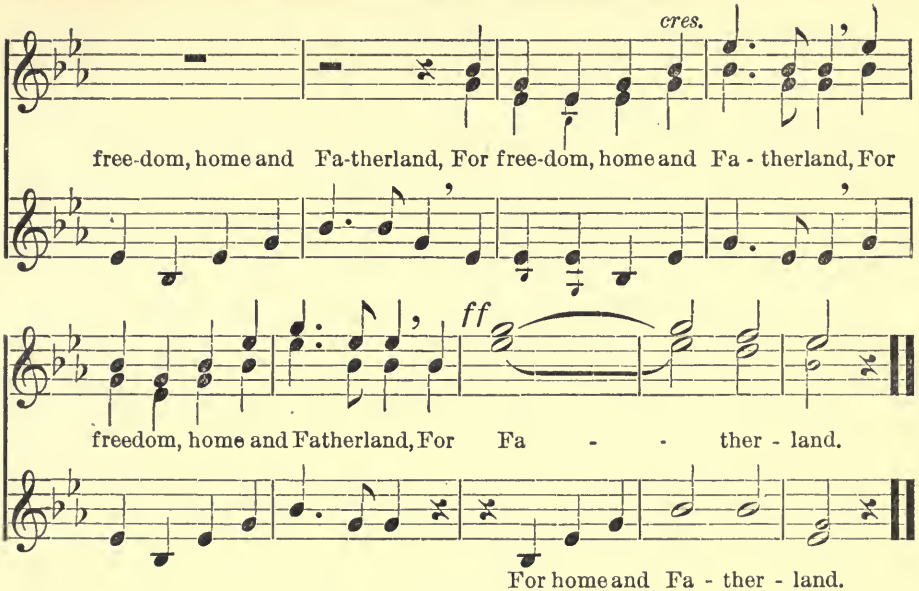
this the Flow'r of Lib - er - ty? It is, it is the ban - ner
full-blown Flow'r of Lib - er - ty! Hail then, then hail the ban - ner
sis - ter stars of Lib - er - ty! Hail then, then hail the ban - ner
plants an em - pire on the sea! Hail then, then hail the ban - ner
ho - ly Flow'r of Lib - er - ty! Hail then, then hail the ban - ner

of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty.

## 318. The Artillerist's Vow.

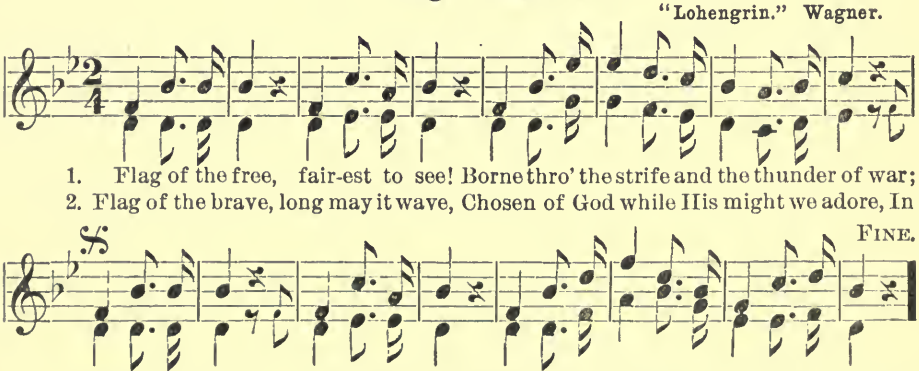
*Alla Marcia.* **Adams, arr.**

## The Artillerist's Vow.—Concluded.




## 319. Flag of the Free.

"Lohengrin." Wagner.



## 320. Wave, Starry Banner.

Alice E. Allen. MEMORIAL DAY. J. B. Lissant, arr.

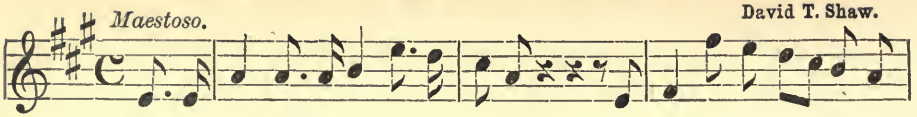
## 321. Dixie.

1. I wish I was in the land of cot - ton, Old times there are
2. There's buckwheat cakes and In - dian bat - ter, Makes you fat, or a
not for- got- ten, / lit - tle fat - ter, } Look a - way, look a - way, look a - way, Dix - ie
land. { In Dix - ie land where I was born Ear - ly on a / Then hoe it down and scratch your gravel, To Dix-ie's land I'm
fros - ty morn, / bound to travel, } Look a-way, look a - way, look a - way, Dix - ie land.
Chorus.
Then I wish I was in Dix-ie, Hoo- ray! Hoo- ray! In Dix- ie land I'll
take my stand, To live and die in Dix - ie, A - way, a - way, a -
way down South in Dixie, A - way, a - way, a - way down South in Dixie.

## 322. Columbia, the Gem of the Ocean.

David T. Shaw.

*Maestoso.*



1. O Co- lum-bia! the gem of the o-cean, The home of the brave and the
2. When war wing'd its wide deso - la-tion, And threaten'd the land to de-

free, The shrine of each patriot's de-vo-tion, A world of-fers homage to
form, The ark then of freedom's foundation, Columbia, rode safe thro' the

thee. Thy man-dates make he - roes as - sem-ble, When
storm; With her gar - lands of vic - t'ry a - round her, When so

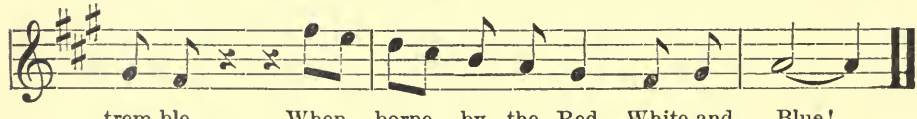
lib - er- ty's form stands in view, Thy ban-ners make tyr - an- ny
proud-ly she bore her brave crew, With her flag proud - ly float - ing be -

trem - ble, When borne by the Red, White and Blue.
fore her, The boast of the Red, White and Blue.

CHORUS.

When borne by the Red, White and Blue, When
The boast of the Red, White and Blue, The

borne by the Red, White and Blue, Thy ban-ners make tyr - an - ny
boast of the Red, White and Blue, With her flag proud - ly float - ing be -



trem-ble, When borne by the Red, White and Blue!
fore her, The boast of the Red, White and Blue!

## 323. Our Flag.

Margaret E. Sangster. Frank R. Rix.

*Animato.*

1. Fling it from mast and stee-ple, Sym - bol o'er land and
2. Flag of the fear-less heart-ed, Flag of the bro-ken
3. Flag of the stur-dy fa - thers, Flag of the loy - al

1. Fling it from mast and stee-ple,
2. Flag of the fearless heart - ed,
3. Flag of the sturdy fa - thers,

*With animation.*

sea, Of the life of a hap - py peo - ple, Gallant and
chain, Flag in a day dawn start - ed Never to
sons, 'Neath..... its folds it gath - ers Earth's best and

Sym - bol o'er land and sea,..... Of the life..... of a hap - py
Flag of the broken chain, Flag..... in a day dawn
Flag of the loy - al sons,... 'Neath..... its folds it

8va.



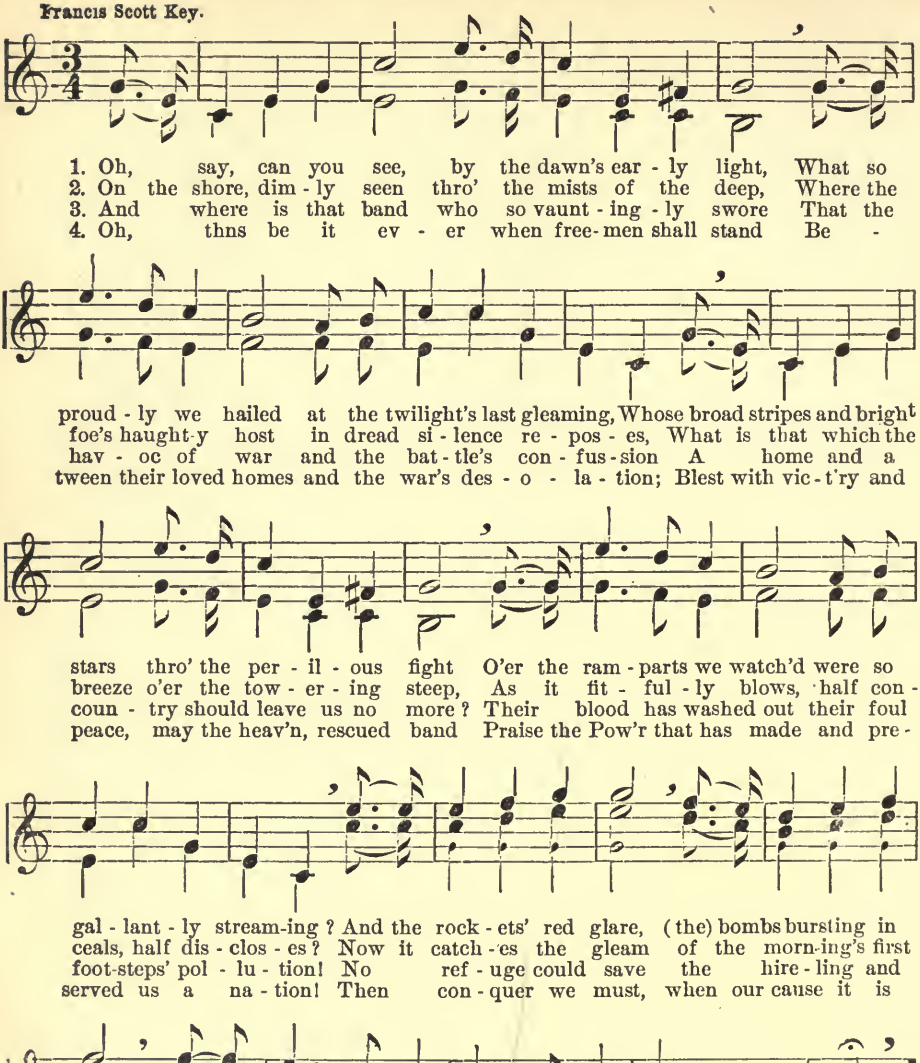
N. A. M. NUMBER THREE.

strong..... and free.
pale..... or wane.
no - - blest ones.
Proud - ly we view its
Dear - ly we prize its
Bold - ly we wave its
peo - ple, Gallant and strong and free.
start - ed, Never to pale or wane.
gath - ers, Earth's best and noblest ones.
col - ors,
col - ors,
col - ors.
Flag of the brave and true,
With the heav'n light breaking thro',
Our veins are thrilled a - new,
With its
The.....
By the
Proud - ly we view it,
Dear - ly we prize it,
Bold - ly we wave it,
Flag of the brave and true,.....
With the heav'n light breaking thro',
Our veins are thrilled a - new,.....
With its
The...
By the

cluster'd stars and the steadfast bars, The Red, the White and the
rall.
cluster'd stars and the steadfast bars, The Red, the White and the
sf
rall.
1st and 2d.
Last time.
Blue.
Blue.....
Blue.
Blue.....
3
3
3
3
3
3
a tempo.

## 324. The Star-Spangled Banner.

Francis Scott Key.



## The Star-Spangled Banner.—Concluded.

## 325. America.

S. F. Smith. Carey.

## 326. God ever Glorious.

S. F. Smith. RUSSIAN HYMN. Alexis T. Lwoff.

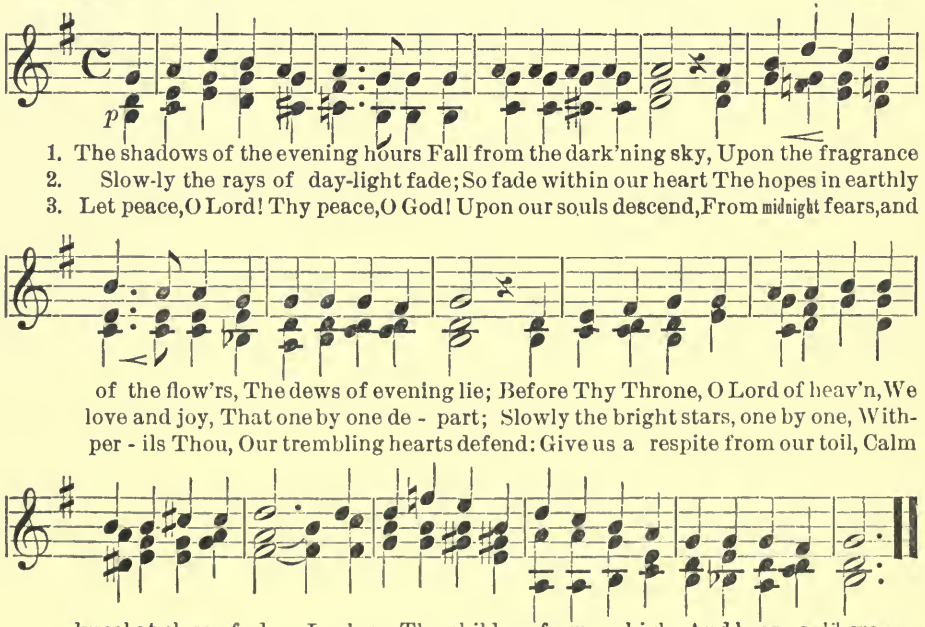
N. A. M. NUMBER THESE.

## 327. Andante. 5th Symphony.

Beethoven.

## 328. The Shadows of the Evening Hours.

Adelaide A. Proctor. Hiles.




1. The shadows of the evening hours Fall from the dark'ning sky, Upon the fragrance
2. Slow-ly the rays of day-light fade; So fade within our heart The hopes in earthly
3. Let peace, O Lord! Thy peace, O God! Upon our souls descend, From midnight fears, and

of the flow'rs, The dews of evening lie; Before Thy Throne, O Lord of heav'n, We
love and joy, That one by one de - part; Slowly the bright stars, one by one, With-
per - ils Thou, Our trembling hearts defend: Give us a respite from our toil, Calm

kneel at close of day: Look on Thy children from on high, And hear us while we pray.
in the heavens shine: Give us, O Lord, fresh hopes in heaven, And trust in things divine.
and subdue our woes; Thro' the long day we suffer, Lord, O give us now repose!

## 329. Verdant Fields.

The 1st Alto may be omitted if desired.

Silcher.

*Moderately. dolce.*

*mp*

Ver - dant fields, vio - lets blue, Cuck - oo

*mp*

Verdant fields, vio-lets blue,

call-ing, Black-bird's song, Sun - ny show - ers,

Cuckoo calling, Blackbird's song, Sunny show - ers,

*mp*

zeph - yrs soft. When I hear such words of glad-ness,

*f*

Chas- ing far all gloom and sad - ness, I must praise thee,

love - ly spring, I..... must praise.... thee, love - ly spring,
mf
When I hear such words of glad-ness, Chas-ing far all gloom and
f
sad-ness, I must praise thee, love - ly spring, I..... must
p
praise thee, love - ly spring, love - ly spring, love - ly spring.

## 330. Ring Out, Wild Bells

Tennyson.

N. A. M. NUMBER THREE.

## 331. Days of Summer Glory.

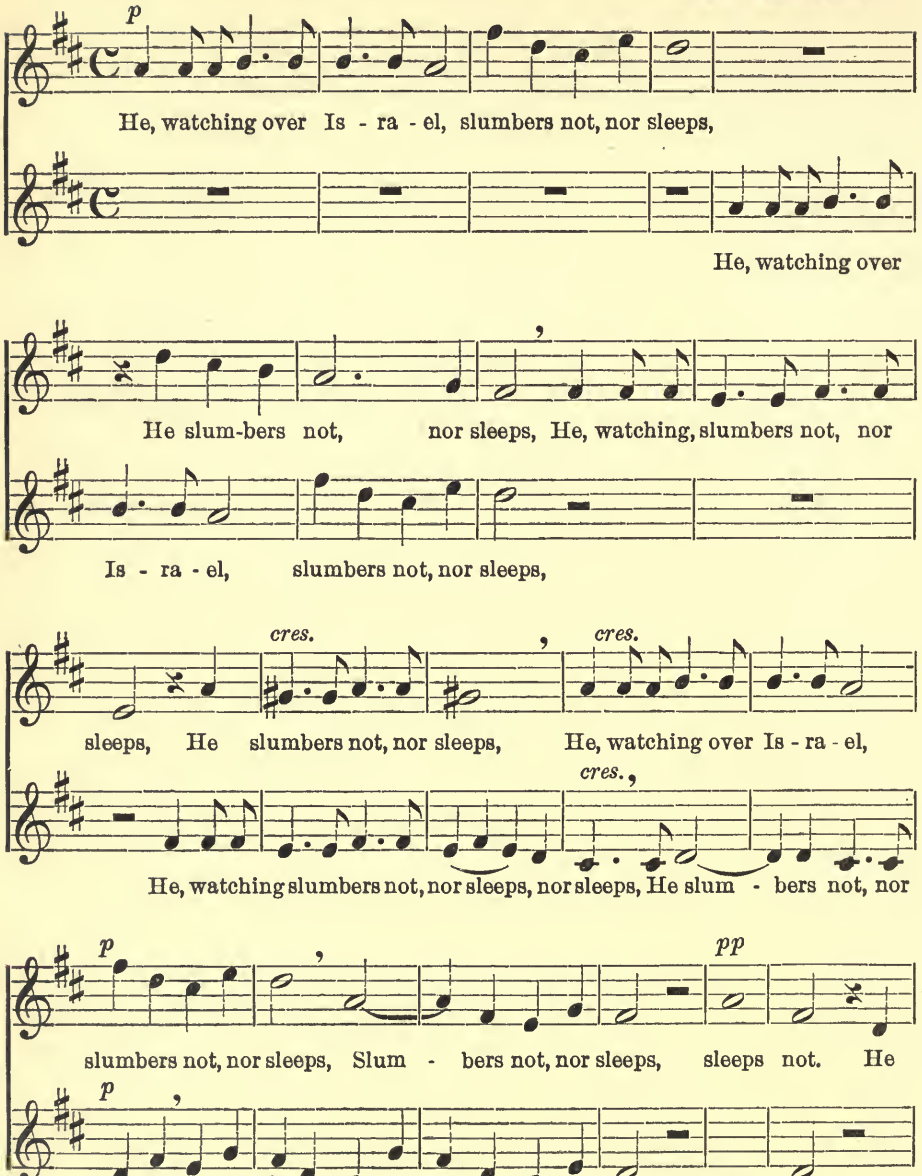
## 332. The Loud Tattoo.

SONG FOR BOYS. Dibdin. Arr.

is he not? Va - ri - e - ty's his en - vied lot,
ty, and laws, Both his are, and his country's cause,
toil and pain, He wields his crutch, points out the slain,
too, tat - too,
loud tat - too,
tat - too, the loud tat - too,
his en - vied
his coun - try's
points out the
lot,
cause,
slain,
He eats, drinks, sleeps, and pays no shot, And
For these, thro' danger with-out pause, He
And in fond fan - cy once a - gain, He
fol-lows the loud tat -
He fol - lows the loud tat - too,
too, the loud tat - too,..... the loud tat - too,
fol - lows the loud tat - too, tat - too, He fol - lows the loud tat - too.

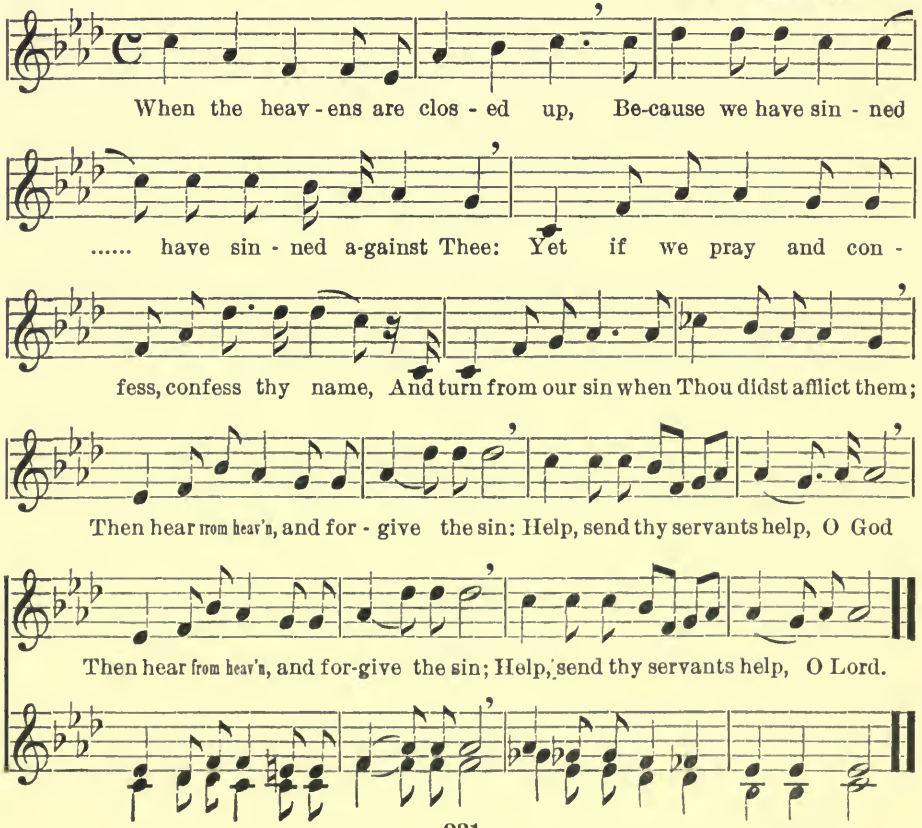
## 333. He, Watching Over Israel.

"Elijah." Mendelssohn.



## 334. When the Heavens are Closed Up.

"Elijah." Mendelssohn.



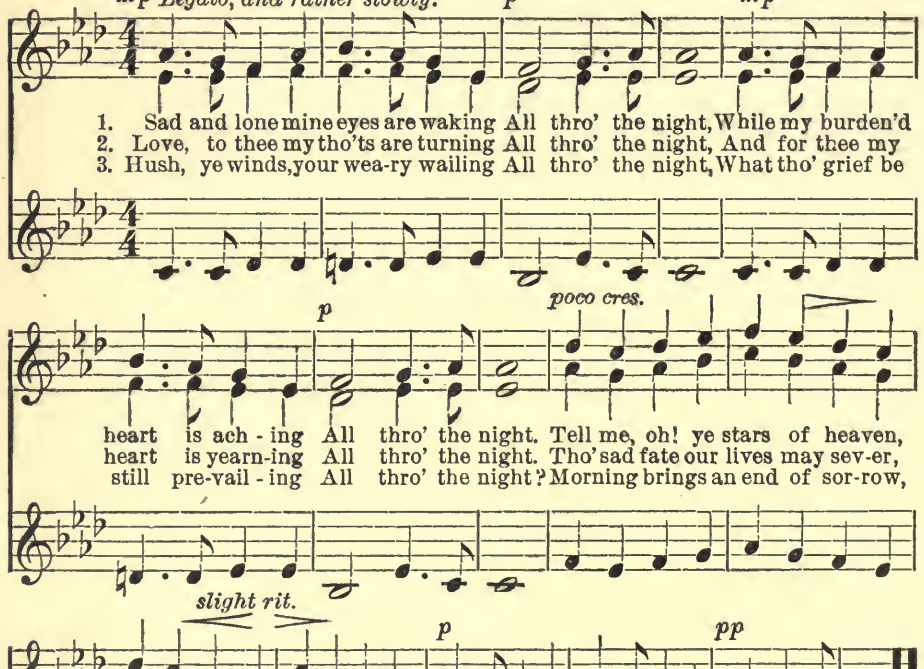
## 335. Now Let Us Make the Welkin Ring.

G. Linley. "Robin Hood" J. L. Hatton.

*mf* *Cheerfully.*

mer- ry round - e - lay, Now let us make the wel - kin ring, and
crown this jo - vial day; Let all in cho - rus join, and sing a
mer- ry round-e - lay, a mer- ry round- e-lay, a mer-ry
A mer- ry round - e - lay, a mer-ry round - e -
f
round - e - lay, Let all in
A mer - ry round - e - lay, a mer - ry
lay, a mer - ry round - e- lay, a mer - ry round - e-lay.

Mary Bradford Whiting. **336. All through the Night.** Welsh Air.



## 337. Bright Beams the Morning.

ROUND FOR THREE VOICES. Cherubini.

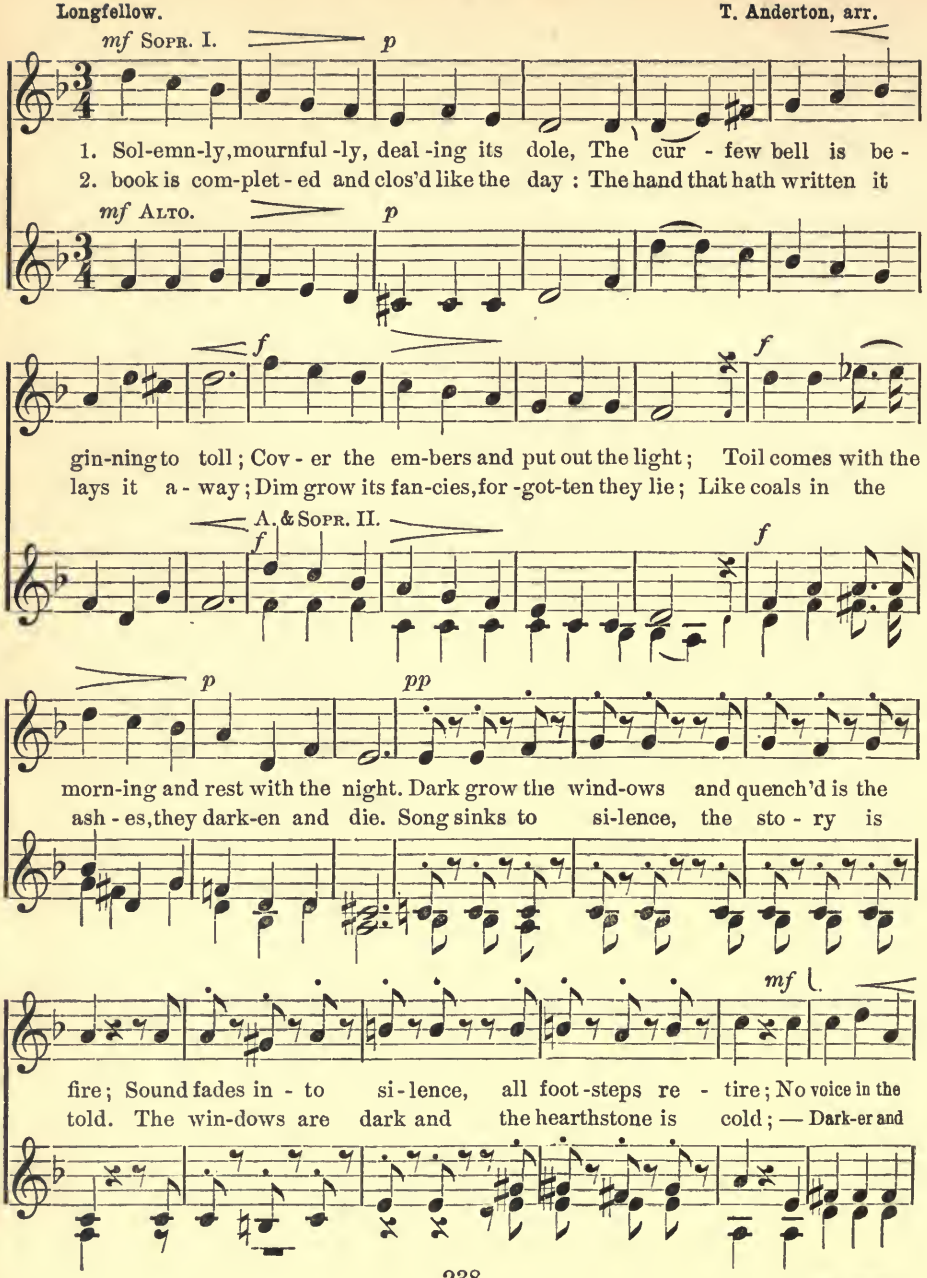
## 338. Now the Evening Hour.

"Martha." Flotow.

N. A. M. NUMBER THREE.
Wm. H. Keyser & Co., Phila., Pa.

## 339. The Curfew.

Longfellow. T. Anderton, arr.



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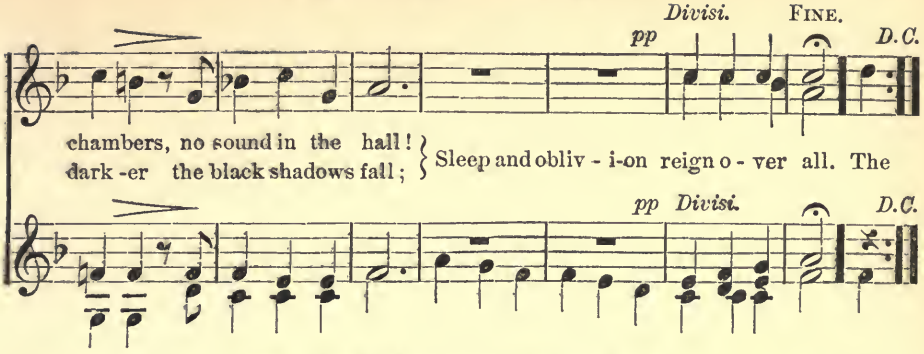



## 340. God Bless Our Native Land.

S. F. Smith. L. Mason.

H. A. N. NUMBER THREE.

## 341. The Hedge Rose.

Werner.

## 342. Sweet Music is Swelling.

German.

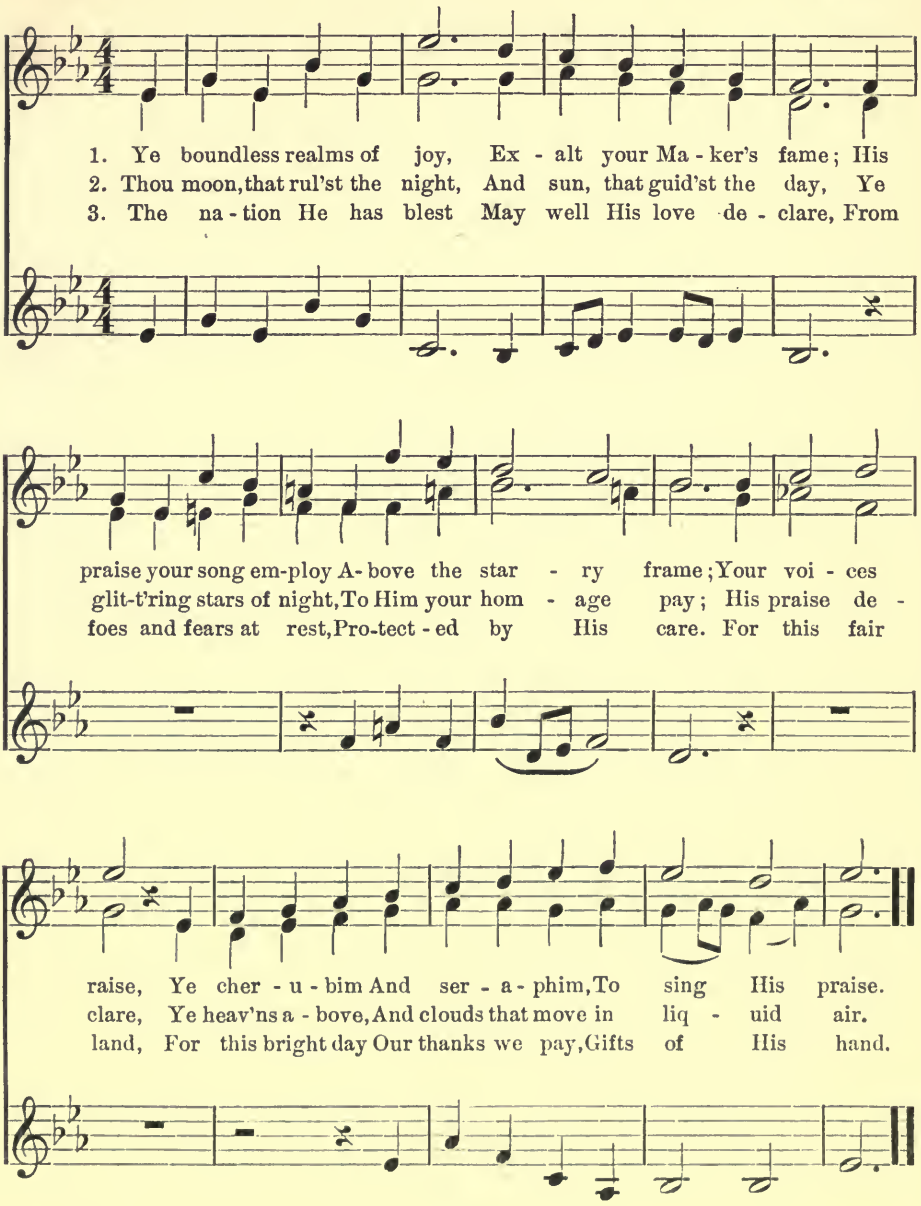
## 343. O Worship the King.

R. Grant. Haydn.

N. A. M. NUMBER THREE.

## 344. Ye Boundless Realms of Joy.

Ps. cxlviii. Darwell.



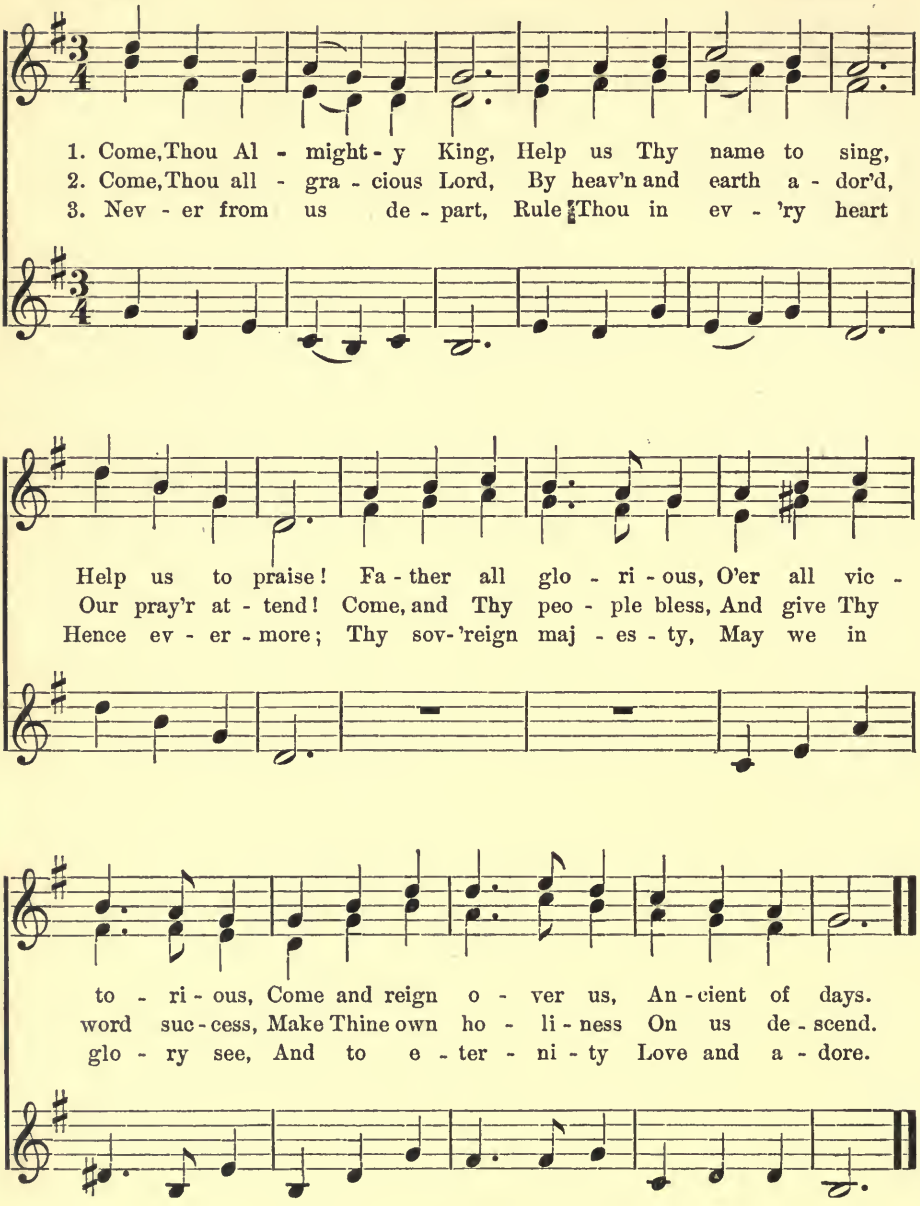
## 345. A Dream.

Lyttleton. H. Gray.

of the night Sent forth this song of prayer ; . . . .
song, this song of prayer ;
an - gel Was sent to make them glad ; . . . . .
make, to make them glad ;
Grandioso.
Fa - ther in heav'n a - bove, glo - rious and might - y,
Fa - ther,
Send forth Thy light of love, O King most might-y ; Fa - ther in Heav'n a-bove,
ril.
Glo-rious and mighty, Send forth Thy light of love, Thy light of love.

## 346. Come, Thou Almighty King.

C. Wesley. Giardini.






H. A. M. NUMBER THREE.

## 347. The Hardy Norseman.

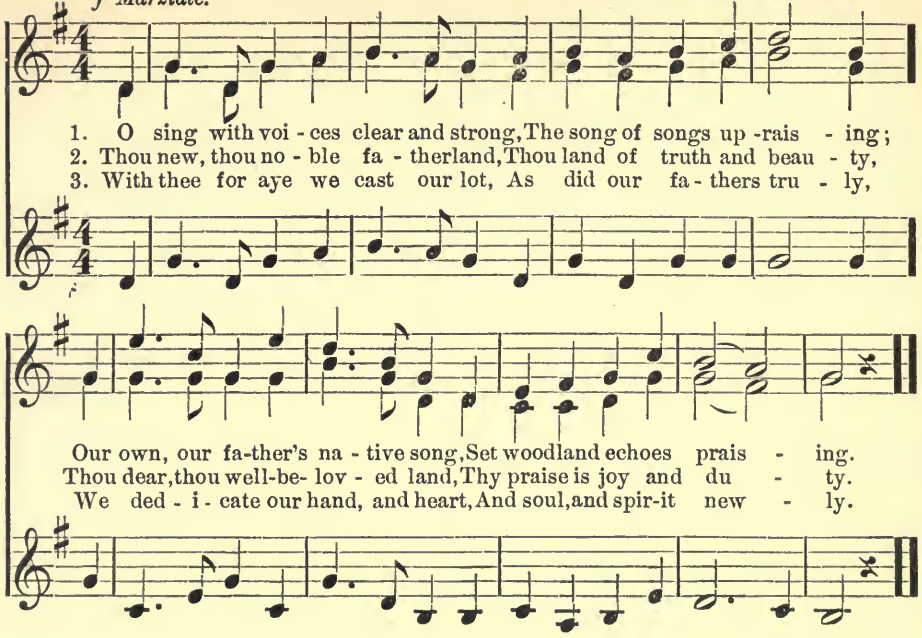
NORSE NATIONAL SONG.

## 348. The Queen of May.

E. Goodale. J. MacMasters.

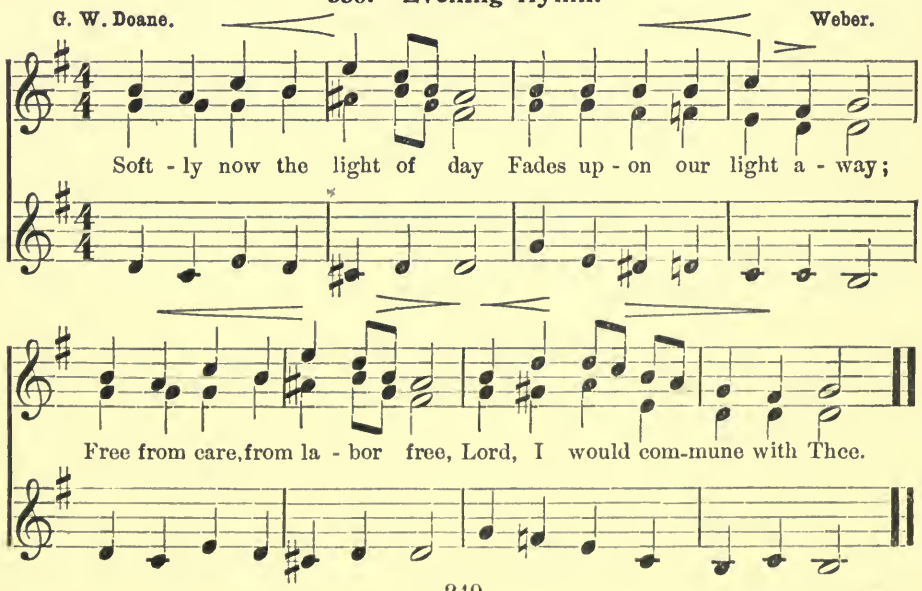
## 349. Our Native Land.

*f Marziale.* Methfessel.




## 350. Evening Hymn.

G. W. Doane. Weber.



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